

JANUARY 1964

# The Quarterly Journal

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# The Quarterly Journal

OF THE LIBRARY OF CONGRESS

Volume 21

JANUARY 1964

Number 1

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## EDITOR'S NOTE

MAXIMS to guide him who would make a change are many and conflicting. To Confucius, credited with so many epigrams, is attributed the saying: "Only the very wisest and the very stupidest never change." A German proverb observes that "Man changes often, but gets better seldom." There are other cautions to make one pause: that change never answers the end, that it is seldom made for the better, and that it "doth unknit the tranquil state of men."

Nevertheless, despite these warnings, with this issue the editors have changed the cover, the title, the format, and the date of *The Quarterly Journal of Current Acquisitions*. The change in the first is obvious, even to the casual reader. The second is neither startling nor radical, for which we hope the catalogers in the Nation's many libraries will thank us. The name *The Quarterly Journal of Current Acquisitions* has been exchanged for the one it has always used in popular parlance, *The Quarterly Journal of the Library of Congress*. The format has been altered slightly and will continue on a flexible basis, layouts changing to meet the spirit of the subject and the demands of the materials described.

As to dates, this issue is number one of volume 21. Normally, it would appear in

December 1963. Under the new plan, volumes will coincide with calendar years. Therefore, all four issues of volume 21 will appear in 1964, the January 1965 issue beginning volume 22.

To return to the maxims, while change may be sweet, there is also a certain virtue in constancy. The *Journal* continues to be a supplement to the *Annual Report of the Librarian of Congress* describing acquisitions more fully than is possible within the confines of that yearly document. The new title, however, allows authors of these supplemental reports a wider scope. As an example, acquisitions no longer current can be related to new additions and the collections discussed as a whole. Opportunity will be offered to report the use of the collections, the tangible values gained from them through study and research. A miser only counts his gold and stores it away, but a foundation uses its fortune to further mankind. In like manner, the *Quarterly Journal* will report on how the Nation uses the gold in its treasurehouse of knowledge.

Disraeli also had a word on change. He said it is constant. The editors expect to continue the change and growth of this periodical within its basic outlines. Comments from the readers will be welcome.

SLW



*General Marshall at his desk in the Pentagon, November 1, 1943. A portrait of General Pershing hangs in the background.*

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# General Marshall and the Pershing Papers

ONE OF THE BEST SOURCES on the life of General of the Army George C. Marshall for the period 1919-39 is the collection in the Library of Congress known as the John J. Pershing Papers. In writing volume 1 of the Marshall biography—*Education of a General*—the author of this article\* discovered many gaps in Marshall's personal papers and in the material available elsewhere. A considerable number of Marshall's letters to Pershing during this period can be found only in Pershing's files. This material is augmented by information on the World War II Chief of Staff and events with which he was associated, which is contained in letters to Pershing from Generals J. G. Harbord, Hugh A. Drum, George S. Patton, Jr., Douglas MacArthur, George Van Horn Moseley, Hunter Liggett, Robert Lee

Bullard, Fox Conner, John McAuley Palmer, Frank Ross McCoy, Malin Craig, and Charles G. Dawes, and also from Bernard Baruch, W. Cameron Forbes, Martin Egan, Frederick Palmer, and John Callan O'Laughlin.

Particularly valuable for showing the human qualities of the two men are the letters exchanged over the years between Pershing and Marshall. Both men, thought to be cold and aloof, exhibit a sense of humor, an ability to relax, and a strong affection for friends seldom associated with either of them. The correspondence is marked by an informality and ease that is remarkable between two officers separated by 20 years and by ranks that at one time stretched between major and General of the Armies. Although military matters tend to dominate the correspondence, there are numerous allusions to members of the family (Pershing's brother and sister and his son Warren, and Marshall's first and second wives and his mother), to numerous friends and associates, to the vagaries of the stock market, to trips and reassignments, Pershing's memoirs, politics (this topic, though avoided for the most part by both men, shows up occasionally), Pershing's health, the Tacna-Arica dispute (which Pershing attempted to settle as a special representative of the United States), the situation in China in the mid-1920's, and a moderate amount of gossip. Often, of course, the letters reflect Pershing's interest in Marshall's advancement in the Army and, particularly, his efforts to help his former aide get his first star.

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\*Forrest C. Pogue (Ph. D. Clark University, in Diplomatic History and International Relations) was an American Exchange Fellow at the University of Paris during the last years of the period under discussion (1937-38). The greater part of his time during the forties and early fifties was spent as a historian or research analyst at various military installations in Europe and in the United States, principally at the Office of the Chief of Military History, Department of the Army. During that period he authored *The Supreme Command*, the official history of General Eisenhower's command and decisions in Europe (1944-45), issued in 1954, and he co-authored or contributed to a number of other works on military or political history.

In 1956 Dr. Pogue became Director of the George C. Marshall Research Center in Lexington, Va., and the first volume of his biography of General Marshall was published in October by The Viking Press, Inc.

Marshall first met Pershing shortly before the latter went overseas in 1917. They met frequently in the fall and winter of 1917-18, as Pershing visited 1st Division headquarters where Marshall was a member (and later chief) of the operations section. In the fall of 1918, Marshall served for several weeks in the operations division of the First Army and then became its chief when General Pershing turned the Army command over to Hunter Liggett in mid-October 1918. Some 3 months after the Armistice, Marshall was

assigned to Pershing's headquarters, and in the spring of 1919 he became the General's aide. From that time until the summer of 1924, a few months before Pershing retired as Chief of Staff, Marshall held this position. For the remainder of his life, Marshall served no further under his former chief, but their years together formed a solid basis for an enduring and affectionate friendship, shown clearly in their letters and in correspondence with their mutual friends.

The earliest material in the files concern-



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ing Marshall consists of clippings and other items in the numerous scrapbooks kept by members of Pershing's staff. The volumes for the summer and fall of 1919 pinpoint the activities of Pershing and his aides in the victory parade of July 14, 1919, in Paris, the victory parade of the following week in London, visits to Rome and other cities of Italy, the farewell visits to French battlefields, the return to New York, the reception in Philadelphia, and the final parade in Washington. In this collection, one may also follow the inspection tours of Pershing and his headquarters staff to Army posts throughout the United States during the years 1919-20. Souvenir menus, telegrams of instructions, and newspaper clippings tell the story of a trip in which the World War I commander seemed more a political candidate than an Army official preparing a report on what should be done with the Army's installations in time of peace.

The formal parades, inspections, and tiring jaunts were broken occasionally by brief vacations during which the General and a few members of his staff hid from the public for a few days of relaxation. In October 1919, shortly after the return from Europe, General Fox Conner, Pershing's chief of operations at General Headquarters in France, invited his chief and Marshall and a few others to Brandreth Camp in upper New York, where it was possible to hunt and fish and tell stories around a campfire while preparing for hearings be-

fore a joint congressional committee. In September 1919 and in July and November 1920, Pershing and Marshall also paid a visit to Naushon Island, near New Bedford, Mass., as guests of W. Cameron Forbes, former Governor General of the Philippines.

At his lodge, the Governor wrote a play called "Gay Age and Gilded Youth," in which Pershing and Marshall had a hand. The farce, filled with disguises, mistaken identities, and comic chases, starred Pershing as the hero. Marshall, playing the role of "George Marshall, a policeman," convinced everyone, according to Forbes, that he had started life in that position.

Pershing's keen pleasure in these excursions persisted for years, and he shared some of these pleasant moments with Marshall by noting, as he did on August 20, 1920:

We had dancing and fishing parties, and picnic parties, and all that sort of thing, until we could not rest. The great thing was a fancy dress party held in the laundry, on Wednesday evening, in which we represented Red Cross Nurses, Domino Girls, Zulus, Cannibals, Gypsies, Harem Queens, and Indian Chiefs. The Harem Queen was Mary Skinner, and I the Indian Chief. After the older members [Pershing was 60] of the party had gotten sleepy and gone home . . . [the rest of us] had a select party of our own, where all the fancy dances of the season, and then some, took place, and where a chandelier had to be pretty high to be out of reach. It was all very fine and perfectly proper.

Four years later on September 29, 1924, he wrote Marshall in China that he had just been up to New Hampshire with General Harbord (his wartime Chief of Staff) and other old friends.

. . . we had quite a jolly time, a lot of old ducks who cut up just to show how young they were. I played golf for the first time since I had been there last year and the spectacle was one for the Gods, with the inevitable flow of guttural profanity as an accompaniment.

*Left: General Pershing and his Staff, Washington, D.C., September 23, 1919. Left to right are Major General Fox Connor, Colonel George C. Marshall, General John J. Pershing, Colonel John Quekemeyer, and Major General Andre Brewster.*



Unfortunately, much of the correspondence during the 1920-24 period is purely routine, broken mainly by memoranda dealing with a report of the First Army which Pershing wanted rewritten or by reports which Marshall sent Pershing during various trips the latter made to Europe. The correspondence of this period is important, however, for showing the degree to which Pershing relied on Marshall. When the Chief of Staff was away, he not only expected his aide to keep him informed of developments but from time to time asked that he sound out the Secretary of War on various questions of personal interest to Pershing. Marshall did not confine himself to mere reports but sometimes reminded his chief of actions which he thought he should take. Thus, on December 23, 1920, when it appeared that the Senate would not confirm certain Army promotions before it recessed, Marshall interrupted his chief's vacation to say that if there was such a possibility "then it seems to me the men who played an important part in the A.E.F. and are awaiting the confirmation of their commissions as General Officers, will rather expect you to put up a fight for them, which I am sure would be your intention."

Marshall's affection for his chief may be seen in his reply to the *bon voyage* cable Pershing sent as the Marshalls sailed from San Francisco for Tientsin, China, in July 1924. The Colonel wrote on August 8 from Honolulu, where the ship stopped briefly:

My dear General:

I have been trying to start this note for an hour without success, as the world and his wife seem to have boarded the boat to say good byes. We are to sail in a few minutes, so I only have time remaining for a very brief note. Your wireless message was deeply appreciated. Incidentally, it electrified the ship and quite dignified me. The Captain, the Quartermaster and numerous minor officials all had

to inquire as to its safe delivery to me. Evidently there is no secrecy observed by the operators in such circumstances.

\* \* \* \* \*

I am sorry I could not have been in New York to welcome you home. No words can express the regret and loss I feel at the termination of my service with you. Few men in life have such opportunities and almost none, I believe, such a delightful association as was mine with you. May all good things be yours—Goodbye.

Affectionately, Marshall.

On September 18 Marshall wrote from Tientsin to congratulate General Pershing on his birthday which coincided with Pershing's retirement as Chief of Staff. He also wrote him of his first impressions of China. Marshall said:

We are in the midst of a Chinese civil war. The port at which I landed ten days ago, Ching-wangtao, was bombed yesterday, and eight miles to the north at Shanhaikuan, fighting is reported to have started this morning. I have one company at the coal mines at Tongshan, and had to send some additional men and a car load of grenades, stokes mortar amm. and extra rifles, up there yesterday. Thousands of Chinese troops have passed thru here daily for a week or more and the railroad is practically blocked with trains for a hundred miles south of Shanhaikuan. It is reported that the Chinese city of Tientsin goes under marshal [sic] law tonight. Altogether I find things very interesting. The regiment has a selected personnel of officers and it is a pleasure to work with them. But I must confess that I have a hard time remembering that everything I do is not being done directly for you. My five years with you will always remain the unique experience of my career. I knew I would treasure the recollection of that service, but not until I actually landed here and took up these new duties,—not until then did I realize how much my long association with you was going to mean to me and how deeply I will miss it . . .

Other letters from China are particularly valuable for his views on the civil war there, the state of troop training, efforts to improve morale, and his progress in learning Chinese.

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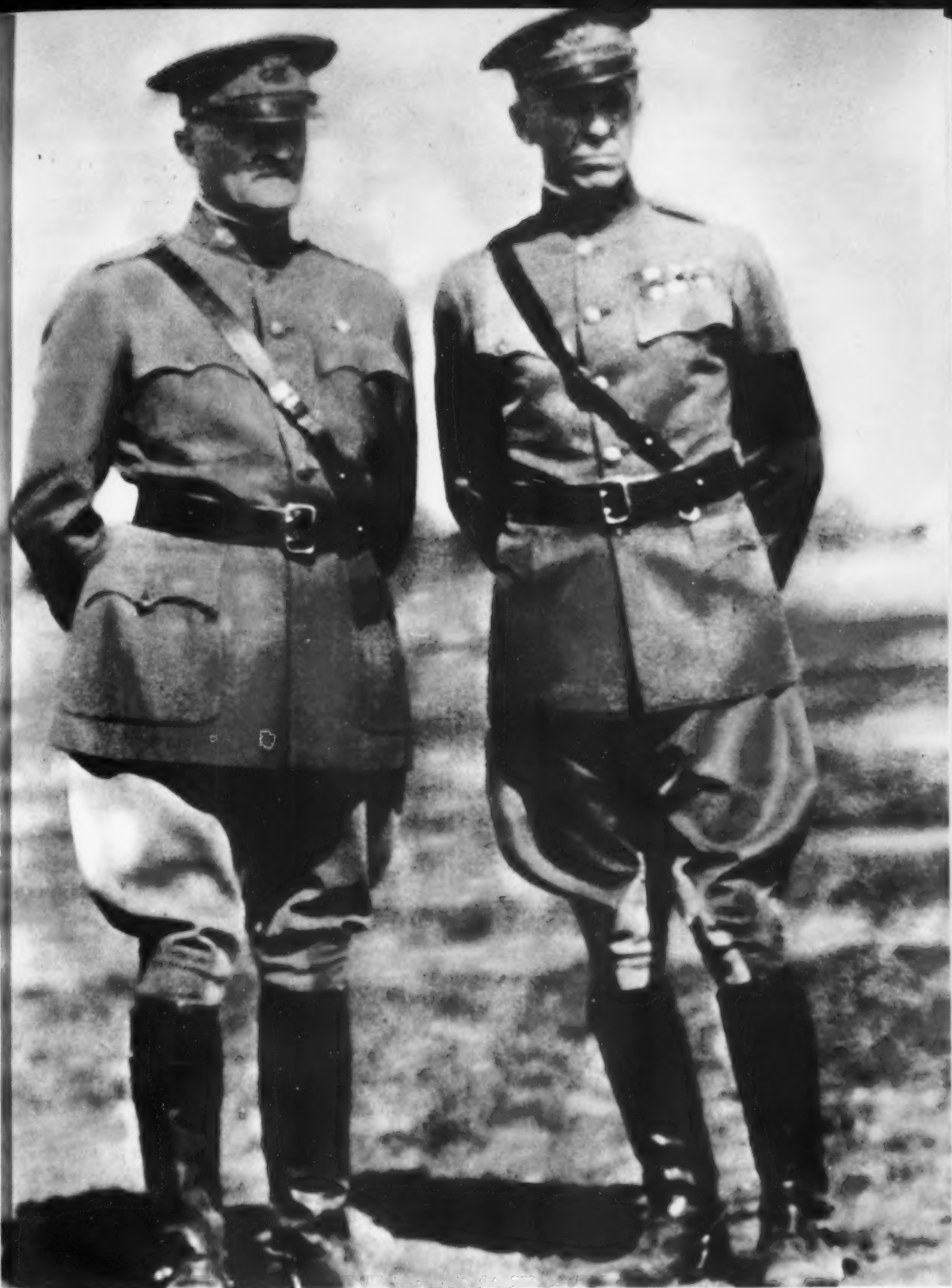
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*General John J. Pershing and Colonel G. C. Marshall, Jr., in France, 1919.*

In his first long report, written on January 30, 1925, he declared:

I grow more and more satisfied with service in China. The officers of the regiment rate unusually high—as do their wives—and the training and school work is very interesting. They do a tremendous amount of athletics—soccer, rugby and American football, basket and base ball, ice hockey, field sports, boxing, and wrestling, etc. Most of the officers excell in one or more sports and several are outstanding stars. Just now we get a great deal of exercise and amusement out of our ice rink. They had not taken up skating for several years, so I got a big covered rink built, electric lights installed, warmed dressing rooms and a band room included, and we have fine sports. Three evenings a week we have music for the skating. Occasionally we have ice carnivals or other ice athletic sports.

The war situation quieted down the latter part of November, but while it lasted we had very interesting work, which we really utilized as a training affair and polished up on all the details.

Today is "pay day" and we are up against the problem of cheap liquor and cheaper women,—Chinese, Japanese, Russian and Korean. I am relearning much about the practical side of handling men, but it seems much the same old problem. It is in administration that I find the greatest changes—also in the thoroughness of the training.

With only five months of experience to judge from, I am more and more firmly of the opinion I held in the War Department, that our equipment, administrative procedures and training requirements are all too complicated for anything but a purely professional army. I find the officers are highly developed in the technical handling or functioning of weapons, in target practice, in bayonet combat and in the special and intricate details of paper work or administration generally, *but* that when it comes to simple tactical problems, the actual details of troop leading, they all fall far below the standards they set in other matters. I suppose this is due to the fact that the application of the principles of troop leading and tactics is largely a matter of judgment, therefore the War Department thru its inspectors and overseers, is more exacting about those questions which are matters

of fact and can be determined in figures or percentages or in matters of administration.

\* \* \* \* \*

I am coming along well in my Chinese. So far they only have prepared 75 of what they call lessons. I have reached No. 60, tho I started almost a year behind those who have just arrived at 75. Evidently my Chinese will be much better than my French.

The Colonel was soon faced—as acting regimental commander—with the problem of keeping a retreating Chinese Army out of his area in Tientsin. To his description of the situation he found in the fall of 1924, he added further details in his letter of March 17, 1925. He wrote:

Things go on here without any special excitements, tho it looks as tho there might be trouble again this summer. But out here you can rarely judge by surface or apparent conditions. The real scheming is entirely beneath the surface; apparent foes are intriguing friends, and friends are doubtful propositions. So far as I can judge, the various provinces run almost independent of Peking [*sic*] and all government is nothing more than martial law. They permit the courts or officials to function or they ignore them and take arbitrary action. Just as they, meaning the momentarily "top" men, deem best for their purpose. Nothing is safe from seizure or confiscation. Personal liberty is always in jeopardy.

On October 30, 1925, Marshall sent belated birthday congratulations to Pershing, saying that he expected the General to outdistance Senator Francis Warren (Pershing's father-in-law, then 81), "provided you do not permit the Washington official social whirl to demand of your time to the exclusion of outdoor relaxation." He then added a long discussion of the Chinese situation:

Out here the pot boils over and appears to grow daily more involved. An American gunboat with Marines is due here today to reinforce our garrison for the defense of the Tientsin concessions and this possible port of entry. No one, official Peking [*sic*] or elsewhere, knows just what the present situation is leading to. There are

three military leaders now in the field and their possible alignment with or against each other is continuing to be a matter of conjecture. Fighting has started south of this province, but reports are too conflicting to judge of results.

On the day after Christmas 1926, a few months before he left China, Marshall wrote not only of the fighting in the North but mentioned the Cantonese forces that were waging a successful war in central China and threatening Shanghai. These forces under General Chiang Kai-shek (Marshall did not identify him in his letter but Lt. Col. Joseph Stilwell, battalion commander in Marshall's regiment, visited the Cantonese troops) were creating alarm in the north. Marshall wrote:

Officials of Peking have their wind up pretty badly, fearing the Southern part will leap into control of North China any month, through successes in the field and treachery on the part of leaders in this section. They fear that the Kuomintang (Southerners) will sweep into power and calmly disregard all treaty stipulations as to concessions and extraterritoriality, in the enthusiasm of conquest and in the belief that the Powers are really unwilling to risk actual fighting over the question.

Troubles in China did not keep the two officers from exchanging information on their investments. On November 18, 1924, Pershing revealed that stocks had enjoyed a boom the previous week in Wall Street, saying: "Everybody seems to think the boom is on to stay, all of which means that somebody is going to lose some money in the end." Some apparently did lose heavily by holding on too long. Marshall wrote on April 22, 1925, that E. R. Stettinius, Sr., had sold some stock for him while it was still going up, but before it stopped rising, adding: "I am not rich, but at least I am not scared to death."

On his return from China in the summer of 1927, Marshall and his wife came to Washington where he was assigned as an instructor at the Army War College.

The pleasure he felt upon his return home was marred by his wife's illness. A serious operation was required, but she seemed to improve. Then shortly before she was to leave the hospital for home, she suddenly died on September 15. Pershing, whose wife and three of his four children had died in a fire in California in 1916, wrote on October 6 out of his own tragic experience:

No one knows better than I what such a bereavement means, and my heart goes out to you very fully at this crisis in your life. It is at such moments that we realize that our reliance must be placed in the Father who rules over us all.

Deeply touched by the letter, Marshall replied on October 14:

. . . The truth is, the thought of all you had endured gave me heart and hope. But twenty-six years of most intimate companionship, something I have known ever since I was a mere boy, leaves me lost in my best efforts to adjust myself to future prospects in life. If I had been given to club life or other intimacies with men outside of athletic diversions, or if there was a campaign on or other pressing duty demanding a concentrated effort, then I think I could do better. However, I will find a way.

Mrs. Marshall was to have left the hospital the following day. She died suddenly, unexpectedly, while in her chair writing to her mother. Two weeks earlier the shock would not have been so great. I will have to be grateful for many years of happiness such as few seem to find.

This sharing of grief indicated a degree of understanding between Pershing and his former aide that was reflected in the General of the Armies' request that Marshall oversee his affairs in case of his death. On July 15, 1925, on the eve of his departure for South America, he wrote the Colonel that he wanted him and Martin Egan, a friend from Philippine days, to complete and publish his memoirs and to dispose of the funds in case of his death. He also



asked that Marshall and Captain G. E. Adamson, Pershing's aide in Washington, go through the files, destroying worthless items and preserving the rest for Pershing's son Warren. The General added that he hoped he was not asking too much, declaring "but I know of no one in whose good judgment I have greater confidence."

In late February 1938, when Pershing was seriously ill in Tucson, Ariz., Marshall was hurriedly summoned from Vancouver Barracks, Washington, to the War Department by General Malin Craig, the Chief of Staff of the Army. Captain Adamson had written Marshall on February 24 that Pershing had spoken to him earlier about certain details "among which was that he desired you to take charge of arrangements in the event of his passing on." These views had been relayed to General Craig and had prompted his orders to Marshall, who arrived in Washington on February 26. Marshall worked on plans to be followed in case of the General's death and early in March went to Tucson, where he was delighted to note some improvement in his former chief. On April first, Marshall wrote Adamson concerning a proposal to move the General to Walter Reed Hospital in Washington, D.C. Apparently fearing that the trip would be difficult for him, he asked about the possibility of Pershing's stopping at San Antonio or Hot Springs before going to Washington. Three weeks later the General was on his way to New York for his son's wedding. On April 21 Marshall wired "My congratulations and admiration go to the best man at tomorrows wedding."

In August 1930, Marshall wrote Pershing that he was planning to be remarried on October 15 to Katherine Tupper Brown, a widow with three children. He announced that he was acquiring a complete family and that the daughter, Mollie, was "quite a little beauty." He asked Pershing to be his best man. The letter, sent to Pershing in charge of the American Em-

bassy in Paris, apparently did not reach the General, so Marshall wrote again on September 13 and got a reply on the 16th that Pershing hoped to be present. On October 7 Marshall asked Captain Adamson to make certain that the General came to Baltimore in time for the ceremony. "Please," he pleaded, "you do for me what I have done for a few hundred others during my time with him." Adamson complied with the request, and the former Chief of Staff was on hand to steal the headlines from the bride and groom.

During the short meeting at Baltimore, Pershing found time to remind Marshall that the memoirs on which he had been working for several years were being put into final shape for publication. A few days later he asked if Marshall would look at the finished manuscript, reminding him that he had once said there was not enough color in the book and adding that there was such a thing as too much color. On December 2, Marshall agreed to come to Washington for a final examination of the volume. He had obviously seen the manuscript, inasmuch as his comments, sent in advance of his arrival, urged the elimination of many of Pershing's critical remarks. He wrote in part:

(1) *References to building up the American Army*,—I think your presentation . . . excellent, except where you guessed at some hidden motive on the part of the Allies. . . . There was enough overt persistence, without referring to the hidden efforts.

(2) *Condemnation of the Allies*,— . . . I thought it inadvisable to make such frequent criticisms; rather to state the facts and only every now and then indulge in a general criticism . . .

(3) *Details of Allied efforts to thwart our purpose*,— . . . I think you have allowed the critical tone or touch to appear too often.

\* \* \* \* \*

(5) *Style, English, personal attitude*,—I like the style of the book; it is yours. The English is also very plainly yours, and, as always, of a

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*Brigadier General George C. Marshall in June 1938.*

very high standard . . . You displayed marvelous restraint during the trying days in France. . . . The manuscript presents you in a different light, because of the frequency of criticisms of the War Department and the Allies . . .

\* \* \* \* \*

. . . I have been both frank and honest, which is the best service I can offer you. I am not pessimistic about this book, but I devoted my attention to those phases which I think might be improved. Practically everyone of position who has written about the war has lost somewhat by doing so. I do not want to see this happen to you.

Nothing in the Pershing-Marshall relationship more thoroughly shows the former's regard for his onetime aide than his interest in Marshall's Army career and his advancement in rank. When Governor Forbes had asked Pershing privately about his aide's fitness for an important job in the business world and his willingness to take such a position, Pershing replied that he thought Marshall would succeed in any situation in which he happened to be placed but indicated that he thought the aide would not care to leave the Army. Also in the late spring of 1929, Secretary of State Henry L. Stimson had suggested Marshall's name to Dwight F. Davis, who was preparing to assume his duties as Governor General of the Philippines, for the post of Chief of the Constabulary in the Islands—a place that carried greater rank and better pay than Marshall was getting. Pershing agreed with the Colonel's decision not to take the offer and in a letter of July 13, 1929, he said:

Your future interest lies in your continued splendid service with the Army. I hope things may come out for you much better in the near future than you now hope.

Realizing that Marshall was getting restive at not being promoted to full colonel after 3 years in a post which had been held by a colonel in previous years, Pershing wrote on February 28, 1930:

. . . you are in my thoughts frequently and I am hoping that some of these days you will come into your own. Everybody that I meet who knows you always speaks in the highest terms, of course, and I think it is only a question of time when you will be repaid for your patience.

The General did not confine his efforts to dispatching encouraging notes but worked at the job of persuading Marshall's superiors to bypass the rules of seniority in order that the Lieutenant Colonel could get his eagles and then his first star. After the promotion to colonel came through, Pershing began to call attention to Marshall's qualifications for general officer rank. He apparently spoke several times about the matter to General Douglas MacArthur, Chief of Staff of the Army, and then in 1935 approached both President Roosevelt and Secretary of War George Dern on the subject. When nothing was done, despite a letter from the President to the Secretary of War saying that Pershing had asked that something be done, Pershing turned to his friend John Callan O'Laughlin, publisher of the *Army and Navy Journal*, onetime assistant Secretary of State, a former official of the Republican National Committee, and a close friend of General MacArthur. In a letter of August 23, 1935, Pershing recounted his unsuccessful efforts in Marshall's behalf and asked O'Laughlin if he would speak to the Chief of Staff, inasmuch as Marshall would never do anything for himself. Shortly before MacArthur left the War Department, he indicated that he would put the Colonel on the next promotion list. These plans were apparently disarranged by the appointment a few days later of Malin Craig as Chief of Staff.

Pershing had the unpleasant task of warning Marshall near Christmastime that the new head of the Army was finding it difficult to overturn the practice of appointing dead timber to the higher positions and

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that he might have to wait a little longer. Marshall's bitter disappointment at finding his name omitted from the list of promotions published on Christmas morning 1935 shows through his letter of December 27th to Pershing:

. . . I have possessed myself in patience, but now I'm fast getting too old to have any future of importance in the Army. This sounds pessimistic, but an approaching birthday—Dec. 31st—rather emphasizes the growing weakness of my position.

Unfortunately, the Pershing papers are inconclusive on the degree to which the old General may have influenced Roosevelt's appointment of Marshall as Chief of Staff of the Army in April 1939. Certainly, Pershing was deeply interested in the developments that took place during the opening months of 1939, and he relied heavily on O'Laughlin, who was close to both Secretary of War Harry Woodring and General Craig, for the latest gossip. O'Laughlin wrote frequently and voluminously—but not always correctly—to the General who was out of Washington during much of this period. One can follow the ebb and flow of Marshall's chances as O'Laughlin reported the betting on General Hugh Drum and other contenders. Particularly valuable is the account (April 8, 1939), which O'Laughlin received from Craig personally, about the preliminary selection of files on eligible candidates for Roosevelt to study. Craig had picked the files of eight officers—Drum, Beck, Krueger, Marshall, Grunert, Benedict, Ridley, and Chaffee. Craig said that Secretary Woodring had suggested Marshall for Chief of Staff and Chaffee for deputy. O'Laughlin did not have a pipeline to the White House, however, and he was informing Pershing that

he thought neither Drum nor Marshall would get the appointment at almost the same time that Roosevelt was making his decision to select Marshall.

With Marshall's appointment, the correspondence ceases to be as revealing as it had been in the past. This was due in part to the fact that both men now spent much of their time in Washington and that Pershing was determined, as he informed many of his old friends, not to bother Marshall with advice or requests. Often, therefore, their letters merely mark anniversaries. Several times the Chief of Staff asked the old General for statements to the President, Congress, or the general public in support of Army legislation. On his own, Pershing urged Roosevelt in the fall of 1943 not to send Marshall to Europe to command the invasion forces, inasmuch as he could not be spared from his job in Washington.

Until illness made it difficult for the aging General of the Armies to keep up with developments, he showed great interest in Marshall's personal reports on the progress of the Army and continued to express confidence in his protege and pride in the record he was making as Chief of Staff. On this point, he could repeat with satisfaction the letter he had written Mrs. Marshall on August 26, 1939, a week before her husband was sworn in as head of the Army. In it Pershing summed up his pride and confidence in and his feeling for his former aide when he wrote:

George's appointment has met with universal approval. Of course all of this pleases me very much, as I do not have to tell you how I feel toward him. He is in a position where he will make a great name for himself and prove a great credit to the American Army and the American people.

*NOTE: Except for the frontispiece which was reproduced from a photograph in the Library's collections, the illustrations in this article came from the collections of the National Archives and of the U.S. Signal Corps.*

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# Annual Reports on Acquisitions

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# Music

**D**URING fiscal 1963, the Music Division's collections were substantially increased, and many impres-

sive items were added to the shelves. The quantitative picture at the close of the period is as follows:

	<i>Music</i>	<i>Books and pamphlets</i>	<i>Sound recordings</i>	<i>Total</i>
June 30, 1962.....	2, 110, 787	167, 497	123, 263	2, 401, 547
Received 1962-63.....	30, 037	4, 515	4, 549	39, 101
June 30, 1963.....	2, 140, 824	172, 012	127, 812	2, 440, 648

As in previous years, most significant acquisitions arrived as gifts or through the generosity of individuals and organizations. The names of many donors are recorded on the following pages. A complete itemization is not feasible, and lack of citation should not be construed as lack of appreciation. Special mention must be made of the Heineman Foundation for Research, Educational, Charitable and Scientific Purposes, Inc. For the third consecutive year, the Heineman Foundation presented to the Library a handsome sum for the acquisition of musical rarities. This money made possible the purchase of items of extraordinary interest which otherwise would have gone elsewhere. As those who read this report will realize, the Library has gained immensely from the largess and the munificence of the Heineman Foundation.

## *The John Secrist Collection*

Pride of place in this report is usually given to an account of holograph music scores, but the receipt of the John Secrist Collection of recordings and record catalogs was such an important event in the history of the Music Division that it calls for first attention.

Because of historical accident, the Library's very extensive collection of record-

ings has been sadly deficient in what might be called "record incunabula." The record companies did not begin to place a widely representative selection of their issues in the Library until the beginning of electrical recording, and, as a consequence, the earlier acoustical recordings are not well represented in the collections.<sup>1</sup> Thus, even though the Library holds what must be considered one of the largest archives in the world today (a testimony to the generosity of the hundreds of donors who have helped to bring about this happy state of affairs), an outstanding collection of these early acoustical recordings has long been sought. In the light of the greatly increasing demand and the rapidly shrinking supply, to build such a collection item by item would be extraordinarily difficult and expensive. What was needed was a solid nucleus of rarities around which an archive of early recordings worthy of the national library could be carefully constructed. The John Secrist Collection, an extraordinary gift presented to the Library by the collector's parents, Mr. and Mrs. J. B. Secrist of Atlanta, Ga., as a memorial to their son, is just such an outstanding collection.

<sup>1</sup> A significant exception is the Frampton collection of piano recordings, reported in the *QJCA*, XVIII (November 1960), 36-37.

The late John Secrist, who assembled this remarkable group of materials which bears his name, was born in Kansas City, Kans., on August 14, 1918. A mathematician by profession, he received his B.A. from the University of Richmond in 1939, his master's degree in mathematics from the University of Virginia 2 years later, and did postgraduate work towards the doctorate at Columbia University. He joined the staff of the International Business Machines Corporation in New York in 1953, where he was a highly respected mathematician who worked on many scientific and engineering problems involving the use of large digital computers. Previously, he had taught mathematics at the University of Virginia, the United States Naval Academy, Emory University, and Columbia University. He died in New York on October 11, 1958.

Record-collecting was a passionate hobby of Mr. Secrist's. But even though his first purchases date from his high school years in Richmond, Va., he did not really begin to collect historical recordings intensively until he moved to New York in 1945. Within an astonishingly short time, he became a leading figure in the confraternity of record collectors, where he was noted for his insistence upon perfection. According to his friend, Mrs. Aida Favia-Artsay, who writes a monthly column for *Hobbies* on historical recordings (and to whose good offices the Library is indebted for its first knowledge of the John Secrist Collection), "his was the selective, purposeful way: only classical vocal recordings, related material, and mainly *quality above quantity*. The latter aim, he pursued with unswerving perseverance. Always on the lookout for desirable items, he paid high prices for copies in excellent condition, and continued replacing those wanting in surface perfection until, eventually, one would turn up worthy of joining his collection in Georgia. Periodically, John took his treasures to Atlanta,

where, at the estate of his parents, Mr. and Mrs. J. B. Secrist, he kept the bulk of his collection—the items which satisfied him as to their value and excellence of condition."<sup>2</sup>

The more than 1,400 recordings in the Secrist Collection do not constitute a particularly large body of materials, but it is doubtful that so many vocal rarities in such pristine condition can be located in one place. Of course, Mr. Secrist had his favorites. According to Mrs. Favia-Artsay, "of the singers John did not particularly like, he kept either the rarest, or those discs with selections that appealed to him the most. But when it came to his pet artists, he simply had to 'complete them,' and at any cost!"<sup>3</sup>

He was especially fond of Caruso, and it is therefore not surprising that his holdings of the recordings made by the fabled Italian tenor constitute perhaps the finest such collection extant. Another great enthusiasm was Rosa Ponselle, who received him as a friend many times at Villa Pace in Baltimore. Mr. Secrist amassed a complete set of the soprano's commercially issued discs, as well as a large number of private recordings never placed on sale. At the time of his premature death, he was in the process of assembling a "complete McCormack," collecting Victor and HMV recordings almost exclusively. None of the rarest McCormack recordings issued on these labels appears to be lacking in the John Secrist Collection.

An ear-tempting sampling of some of the outstanding Secrist holdings from the golden age of operatic singing follows:

Abendroth, Irene (1872–1932), *soprano*  
Aria, *Semiramide* (Rossini); G & T 43244  
[1902]

<sup>2</sup> "The John Secrist Collection at the Library of Congress," *Hobbies*, LXVIII (July 1963), 30.

<sup>3</sup> *Loc. cit.*

- Adams, Suzanne (1872–1953), *soprano*  
Jewel song, *Faust* (Gounod); Victor 5004 [1903–04]
- Albani, Emma (1847–1930), *soprano*  
Angels ever bright and fair, *Theodora* (Handel); G & T 03014 [1904]
- Ancona, Mario (1860–1931), *baritone*  
Chanson de l'adieu (Tosti); G & T 3–32305 [1904]
- Battistini, Mattia (1857–1928), *baritone*  
La Mantilla (Alvarez); G & T 52667 [1903]  
Occhi di fata (Denza); G & T 52668 [1903]  
Ancora (Tosti); G & T 52669 [1903]  
Ah, l'alto ardor [with Carotini], *La Favorita* (Donizetti); G & T 54034 [1903]
- Bellincioni, Gemma (1864–1950), *soprano*  
L'altre notte, *Mefistofele* (Boito); G & T 053017 [1904]
- Boninsegna, Celestina (1877–1947), *soprano*  
Morro ma prima in grazia, *Ballo in Maschera* (Verdi); G & T 53415 [1905]  
Quai celesti concetti, *L'Africana* (Meyerbeer); G & T 53418 [1905]  
Te solo (Sabaino); G & T 53492 [1907]  
Notturmo (Cantoni); G & T 053101 [1907]
- Boronat, Olimpia (1859–), *soprano*  
Senza l'Amore (Tosti); G & T 53347 [1904]  
Desiderio (Zardo); G & T 53352 [1904]  
Cavatina, *Les Pêcheurs de perles* (Bizet); G & T 53353 [1904]
- Bruno, Elisa, *mezzo-soprano*  
Racconto di Pierotto, *Linda di Chamounix* (Donizetti); G & T 53229 [1902]
- Cahier, Mme. Charles (1879–1951), *soprano*  
Habanera, *Carmen* (Bizet); HMV V197
- Calvé, Emma (1858–1942), *soprano*  
Enchantement (Massenet); G & T 3283 [1902]  
Sérénade de Zanetto (Massenet); G & T 3284 [1902]
- De Luca, Giuseppe (1876–1950), *baritone*  
Monologo di Michonnet, *Adriana Lecouvreur* (Cilea); G & T 52420 [1903]  
Come il romito fior, *Amleto* (Thomas); G & T 52425 [1903]  
Quest' orgoglio, *Siberia* (Giordano); G & T 54048 [1904]
- De Lucia, Fernando (1860–1925), *tenor*  
Ideale (Tosti); G & T 52410 [1903]  
Marechiaro (Tosti); G & T 52412 [1903]  
Napulitanata (Costa); G & T 52413 [1903]  
Funesta che lucivi; G & T 52415 [1903]  
Ah non mi ridestar, *Werther* (Massenet); G & T 52435 [1903]
- De Lussan, Zélie (1863–1949), *mezzo-soprano*  
Lili (Guétary); Victor 2187 [1903]
- Connais-tu le pays, *Mignon* (Thomas); Victor 2188 [1903]
- Habanera, *Carmen* (Bizet); Victor 2198 [1903]
- Rosy morn (Ronald); Victor 2199 [1903]  
La Paloma (Yradier); Victor 2301 [1903]
- De Reszke, Edouard (1854–1917), *bass*  
Infelice, *Ernani* (Verdi); Columbia 1221 [1903]
- Escalaïs, Léon (1859–), *tenor*  
Sicilienne, *Robert le diable* (Meyerbeer); Fonotipia 39414 [1905–6]  
O paradis, *L'Africaine* (Meyerbeer); Fonotipia 39426 [1905–6]  
La mia letizia, *I Lombardi* (Verdi); Fonotipia 39533 [1905–6]  
Rachele allor che Iddio, *Ebreà* (Halévy); Fonotipia 39573 [1905–6]
- Fabbri, Guerrina (1866–1946), *contralto*  
Cavatina di Arsace, *Semiramide* (Rossini); G & T 053006 [1903]  
Cavatina, *Romeo e Giulietta* (Bellini); G & T 053009 [1903]  
Brindisi, *Lucrezia Borgia* (Donizetti); G & T 53322 [1904]
- Farrar, Geraldine (1882–), *soprano*  
Dear heart (Mattei); G & T 3621 [1905]
- Figner, Nicolai N. (1856–1918), *tenor*  
In a garden (Balabanoff); G & T 22548 [1901]
- Fugère, Lucien (1848–1935), *baritone*  
Maitre de chapelle; Columbia LFX32
- Gadski, Johanna (1871–1932), *soprano*  
Walkürenruf, *Die Walküre* (Wagner); Victor 81018 [1903]  
Aus meinen grossen Schmerzen & Liebchen ist da (Franz); Victor 95032 [1904]
- Gerville-Réache, Jeanne (1882–1915), *contralto*  
Chanson slave (Chaminade); Victor 87035 [1909]  
En vain pour éviter, *Carmen* (Bizet); Victor 87039 [1909]  
Ich grolle nicht (Schumann); Victor 87085 [1911]
- Gilbert, Charles (1866–1910), *baritone*  
Chanson de l'adieu (Tosti); Columbia 1235 [1903]
- Giorgini, Aristodemo (1881–1937), *tenor*  
La dolcissima effige, *Adriana Lecouvreur* (Cilea); G & T 52173 [1904]
- Herzog, Emilie (1859–1923), *soprano*  
Gnadenarie, *Robert der Teufel* (Meyerbeer); G & T 43695 [1905–6]
- Hesch, Wilhelm (1860–1908), *bass*  
O Isis, und Osiris, *Die Zauberflöte* (Mozart); Odeon 38043 [1905]



- In diesen heiligen Hallen, *Die Zauberflöte* (Mozart); Odeon 38044 [1905]
- Homer, Louise (1871–1947), *contralto*  
Away with mourning, *Orfeo* (Gluck); Victor 85015 [1904]
- Jadlowker, Hermann (1878–1953), *tenor*  
O unglückselige & Halka denk' der Zeiten, *Halka* (Moniuszko); Polydor 72679  
Magische Töne, *Königin von Saba* (Goldmark) & Wo lebte wohl ein Wesen, *Manon Lescaut* (Massenet); Polydor 72702
- Kaschmann, Giuseppe (1850–1925), *baritone*  
O dei verd'anni miei, *Ernani* (Verdi); G & T 052032 [1903]
- King, Roxy (1878– ), *soprano*  
O ciel di Parahyba (Gomez); Victor 74112 [1908–9]  
Mamma dice; Victor 74125 [1908–9]  
Pelo amor (Madrugada); Victor 74169 [1908–9]  
C'era una volta un principe, *Il Guarany* (Gomez); Victor 74170 [1908–9]  
Suicidio, *Gioconda* (Ponchielli); Victor 74171 [1908–9]
- Kruszelnicka, Salomea (1872– ), *soprano*  
Lasciali dir tu m'ami (Quaranta); G & T 23360 [1903]
- Lassalle, Jean-Louis (1847–1909), *baritone*  
Si tu veux, mignonne; Odeon 33909
- Mantelli, Eugenia (1860–1926), *contralto*  
Mon coeur s'ouvre, *Samson et Dalila* (Saint-Saëns); Zonophone 11016 [1904–5]  
O mio Fernando, *La Favorita* (Donizetti); Zonophone 12591 [1904–5]  
Dopo (Tosti); Zonophone 12620 [1906–7]
- Marconi, Francesco (1853–1916), *tenor*  
Ed ei non viene ancor, *Ruy Blas* (Marchetti); Gramophone Co. Ltd. 2–52662 [1908]  
Di pescator ignobile, *Lucrezia Borgia* (Donizetti); Gramophone Co. Ltd. 052200 [1908]  
Madre se ognor lontano [with Mililotti], *Lucrezia Borgia* (Donizetti); Gramophone Co. Ltd. 054190 [1908]
- Maurel, Victor (1847–1923), *baritone*  
Rondel de l'adieu (De Lara); G & T 2–32812 [1903]  
Fédia (Erlanger); G & T 2–32813 [1903]
- Mei-Figner, Medea (1859– ), *soprano*  
Habanera, *Carmen* (Bizet); G & T 23125 [1900–1901]
- Neshdanowa, Antonina (1875– ), *soprano*  
The Nightingale (Alabieff); Amour 2–23321  
Bell Song, *Lakmé* (Delibes); Amour 023109  
Elsa's Traum, *Lohengrin* (Wagner); Amour 023046
- Plançon, Pol (1855–1914), *bass*  
Toreador Song, *Carmen* (Bizet); Zonophone X2064 [1902]
- Renaud, Maurice (1862–1933), *baritone*  
Voici des roses, *Damnation de Faust* (Berlioz); G & T 32077 [1901]  
Pour tant d'amour, *La Favorite* (Donizetti); G & T 32083 [1901]  
Comme une pâle fleur, *Hamlet* (Thomas); G & T 32084 [1901]  
Le Chemin du ciel (Holmès); G & T 2–2703 [1902]  
Fille des rois, *L'Africaine* (Meyerbeer); G & T 032040 [1906]  
Arioso, *Le Roi de Lahore* (Massenet); G & T 032045 [1906]
- Saville, Frances (1862–1935), *soprano*  
Hörst du es tönen, *Hoffmanns Erzählungen* (Offenbach); G & T 43225 [1902–03]  
Schumann-Heink, Ernestine (1861–1936), *contralto*  
Wie ein Grüßen (Franz); privately recorded [1898]
- Scotti, Antonio (1866–1936), *baritone*  
Serenata & Finch'han del vino, *Don Giovanni* (Mozart); G & T 2–2707 [1902]  
Invano (Tosti); G & T 2–2710 [1902]  
Serenata & Finch'han del vino, *Don Giovanni* (Mozart); Columbia 1207 [1903]
- Sembrich, Marcella (1858–1935), *soprano*  
Voci di primavera (J. Strauss); Columbia [1903]
- Storchio, Rosina (1876–1945), *soprano*  
Non sol un pensiero, *Siberia* (Giordano); G & T 53331 [1904]  
Non odi là il martir, *Siberia* (Giordano); G & T 53331 [1904]  
E qui con te il mio destin [with Zenatello], *Siberia* (Giordano); G & T 054027 [1904]
- Zenatello, Giovanni (1876–1949), *tenor*  
Orride steppe, *Siberia* (Giordano); G & T 52764 [1904]

These recordings cannot be considered more than a preliminary listing of some of the most widely coveted rarities from the John Secrist Collection, and it will be some time before its complete scope and range can be accurately estimated.

Fortunately, John Secrist went about studying his hobby with mathematical precision. Not content with owning the recordings alone, he engaged in a considerable amount of discographical research.

During the course of this work, he amassed a collection of early record catalogs (in the same pristine condition that characterized his discs) as magnificent as his collection of recordings. Since very few of these were copyrighted and most were considered ephemera, the Music Division's holdings of catalogs have not been exceptional. This state of affairs can now be considered remedied. The Secrist catalogs are an essential bibliographical tool and they will be of considerable use not only in building the Library's collection of early recordings but also as a prime reference aid.

When Mr. and Mrs. J. B. Secrist presented the John Secrist Collection to the Library, they expressed the hope that it would be "both used and preserved for the good of posterity and to honor our son, who spent so much time and energy in bringing it together and who, during his lifetime, gave it such loving care and attention." The Library of Congress is profoundly indebted to them for their vision and generosity.

### *Holographs: Earlier Composers*

The original music manuscripts of notable composers continue to have a considerable amount of glamor as well as incalculable value for the serious student, and during the past year the Music Division was especially fortunate in the number and quality of its acquisitions in this area. In this annual report, it has been customary to intermingle the works of composers living today with those of earlier generations. However, so many consequential older holographs were added to the collections that it seems logical to devote a separate section to them.

In terms of completeness, perhaps the most notable of the year's acquisitions was a large corpus of manuscripts from the pen of Eugen d'Albert (1864-1932), a once-famed German pianist-composer of French

descent and British birth. The manuscripts were purchased primarily with funds from the Heineman Foundation. D'Albert scored sensational successes as both pianist and composer in England, while he was still in his teens; the press compared him to Mozart and Mendelssohn. Early in the 1880's, he went to the continent and became a pupil of Franz Liszt, who often referred to him as the "young Tausig" because of his extraordinary keyboard technique. From that time on, his musical life became associated with that of Germany, and his international fame as a pianist was based particularly upon his interpretations of the German classics. In 1907 he succeeded Joseph Joachim as director of the Hochschule für Musik in Berlin. D'Albert was also noted as a lady's man. He had married the brilliant Brazilian pianist Teresa Carreño in 1892; that union lasted only 3 years, however, and five subsequent marriages followed.

D'Albert was surely one of the most assiduous opera composers of his time. Except for *Tiefland*, which still remains in the repertory—and which is not, unfortunately, among the newly acquired scores—his musico-dramatic work is very little known. Few of his 20 operas have ever been performed except in Germany. The d'Albert holographs in the Library's collections include the following:

Der Rubin. Musikalisches Märchen in zwei Aufzügen mit Benützung des gleichnamigen Märchen-Lustspiels von Fr. Hebbel. [Completed August 19, 1892; first performed in Carlsruhe, October 12, 1893; published by Breitkopf & Härtel in 1893-94]

Ghismonda. Oper in drei Aufzügen mit Benützung des dramatischen Gedichts, *Die Opfer des Schweigens*, von Immermann. [Completed August 18, 1894; first performed in Dresden, November 28, 1895; published by Breitkopf & Härtel in 1895]

Gernot. Oper in drei Aufzügen, Dichtung von Gustav Kastropp. [Completed August 12, 1896; first performed in Mannheim, April 11, 1897; published by Breitkopf & Härtel in 1897]

Die Abreise. Musikalisches Lustspiel in einem Aufzug; Dichtung von A. von Steigentesch. [Completed September 11, 1897; first performed in Frankfurt, October 28, 1898; published by M. Brockhaus in 1898]

Kain. Musikalische Tragödie in einem Aufzug; Dichtung von Heinrich Bulhaupt. [undated; first performed in Berlin, February 17, 1900; published by Bote & Bock, in 1900]

Der Improvisor. Oper in drei Aufzügen; Dichtung von Gustav Kastropp. [Completed July 23, 1901; first performed in Berlin, February 20, 1902; published by Bote & Bock in 1902]

Tragaldabas. Musikalisches Lustspiel in vier Aufzügen; Dichtung nach Auguste Vacquerie von Rudolf Lothar [undated; first performed in Hamburg, December 3, 1907; published by Schott in 1907]

Izeyl. Musikdrama in drei Aufzügen (4 Bildern); Dichtung von Armand Silvestre, Eugen Morand und Rudolf Lothar. [Completed August 19, 1908; first performed in Hamburg, November 6, 1909; published by Bote & Bock in 1909]

Scirocco. Oper in drei Akten; Dichtung von Leo Feld und Michael von Levetzow. [Completed May 27, 1915; first performed in Darmstadt, May 18, 1921; published by Drei Masken Verlag in 1919-20]

Der Stier von Olivera. Oper in drei Akten; Dichtung nach dem Drama von Heinrich Lilienfein von Richard Batka. [Completed June 23, 1917; first performed in Leipzig, March 10, 1918; published by Bote & Bock in 1917]

Der Golem. Musikdrama in drei Akten; Dichtung von Ferd. Lion. [undated; first performed in Frankfurt, November 14, 1926; published by Universal-Edition in 1926]

Besides these complete scores in autograph, there are many sketches including a large volume of advanced sketches for *Flauto Solo*, first performed in Prague on November 12, 1905. The Music Division thus has extraordinarily complete documentation, in the composer's hand, of more than half of his musico-dramatic output.

Among the most fascinating scores in the collection are those which precede d'Albert's study with Liszt, the earliest of which was apparently completed before the composer had celebrated his 14th birthday. Of this *Ouverture zu Byron's Lara*, d'Albert

wrote: "Es gefiel dem allmächtigen Arthur Sullivan u. ich eine zweite Ouverture stattdessen Schreiben, welche bedeutend wertloser ausfiel." The holograph is a condensed score, with the strings and the winds each notated on two staves. It was previously unknown and, like the other juvenilia, remained unpublished. Three other holographs from the 1870's are included:

Romance in F sharp minor for cello and piano. [Completed December 5, 1878]

Symphony I in D minor, for full orchestra, "composed & arranged for four hands by Eugene F. C. d'Albert; seinem Freunde Max Pauer gewidmet." [Composed in 1879; the holograph breaks off in the third page of the third movement]

L'Apparition de l'ombre de Samuel à Saul. Scène dramatique pour contralto (ou mezzo-soprano) & baritone. [Composed in 1879; the full score holograph is fragmentary]

D'Albert works bearing opus numbers acquired in holograph were:

Op. 2 (October, 1880): Concert für das Pianoforte mit Begleitung des Orchesters.

Op. 3 (October 18-26, 1885): Lieder und Gesänge. [Nos. 1, 5-10 only]

Op. 4 (October 15, 1885): Symphonie in F für grosses Orchester.

Op. 5 (1885-86): Acht Klavierstücke.

Op. 6 (October, 1885-April, 1888): Walzer für das Pianoforte zu vier Händen.

Op. 10 (November 20, 1892): Sonate in Fis moll für das Pianoforte komponiert; "Hans von Bülow in Verehrung zugeeignet."

Op. 14 (October 3, 1893): Der Mensch und das Leben. Gedicht von Otto Ludwig: für sechsstimmigen Chor und grosses Orchester komponiert.

Op. 15 (1898): Seejungfräulein. Concert-scene für Sopran mit Begleitung des Orchesters; Dichtung frei nach Hans Andersen von J. Grun.

Op. 16 (May 18-June 8, 1898): Vier Klavierstücke.

Op. 17 (July 11, 1898): Fünf Lieder.

Op. 18 (1898): Vier Lieder. [Nos. 1 and 4 only]

Op. 20 (1900): Concert in C für Violoncell mit Begleitung des Orchesters. "Meinem lieben Freunde Hugo Becker gewidmet."

- Op. 21 (1899): Fünf Lieder. [Nos. 2, 4, and 5 only]  
 Op. 22 (1900): Lieder. [No. 3 only]  
 Op. 23 (1900): Acht Lieder für vierstimmigen Männerchor.  
 Op. 27 (1904): Fünf Lieder.  
 Op. 28 (1904): Sieben Lieder im Volkston aus "des Knaben Wunderhorn." [Nos. 3-7 only]  
 Op. 29 (1905): Fünf Klavierstücke.  
 Op. 30 (August 4, 1904): An den Genius von Deutschland. Vierstimmige Chor und Orchester; Gedicht von J. G. Herder.

Holographs without opus numbers include:

- Weihnachtslegende; song with piano accompaniment.  
 Scherl-Walzer für Pianoforte.  
 Cadenz zu der 2ten Ungarischen Rhapsodie von Fr. Liszt. [Two versions]  
 Der Cid; Symphonische Einleitung zu Herder's Dichtung. [Incomplete]  
 Violin-Concert in einem Satz (D minor). [Full score and solo violin part; incomplete]  
 Passacaglia in C moll für die Orgel [BWV 582] von J. S. Bach für das Klavier zum Concertvortrag bearbeitet. [Completed September 24, 1888]  
 Präludium und Fuge in D dur für Orgel [BWV 532] von J. S. Bach für das Pianoforte zum Concertvortrag übertragen. [Completed June 19, 1892]  
 Studie über den Traum der Ghismonda aus der Oper "Ghismonda;" piano solo. [Completed April 1898]

D'Albert was not, of course, a composer of the first rank; despite a brilliant beginning, he did not justify his early promise. His music is a hybrid, a cross between the Italian lyricism of a Verdi and the German academicism of a Max Reger. He hastened the decline of his reputation outside his adopted homeland when, following in the wake of his German successes, he repudiated his English birth, adopted German citizenship, made repeated statements derogatory to English culture (even to his former English teachers, Sir John Stainer, Ebenezer Prout, and Sir Arthur Sullivan), and bitterly and outspokenly condemned England during the first World War. Nevertheless, fashions do change, and it is not beyond the realm of belief to think that

someday he may perhaps be accepted as the solid professional he undoubtedly was. His work may well merit further study, and thanks to the division's new collection of his holographs, those who wish to investigate his music in depth will be able to do so.

One of the most cherished of the division's holograph treasures is the score of the Concerto for Violin and Orchestra, Opus 77, by Johannes Brahms (1833-1897). This was presented to the Library by the late Fritz Kreisler on December 29, 1948, and was described in this journal shortly after its arrival.<sup>4</sup> Recently a stroke of luck (and the generosity of the Heine-man Foundation) enabled the Library to acquire the manuscript from which the publisher Fritz Simrock engraved the solo violin part of the original edition. This acquisition is of special historical moment because, when Brahms sent the work to the publisher in June 1879, he advised Simrock that the full score was to be used as the prototype for everything in the printed edition *except the solo violin part, for which a separate manuscript was to serve as guide*. By then, the Concerto (first performed on January 1, 1879, by Joseph Joachim at the Gewandhaus in Leipzig) had already had a long history of changes and alterations, and it is notable that in a letter to Joachim written in March of that year Brahms remarked that he was curious to see how often he would find the violinist's handwritten suggestions for improvement in both the score and the solo part.

The manuscript solo violin part now in the collections is not in Brahms' writing. Like the holograph full score, however, it contains corrections and alterations in several different hands, as well as alternative versions of certain passages for the composer's consideration. Undoubtedly, the

<sup>4</sup> Harold Spivacke, "A Recent Gift from Mr. Fritz Kreisler," *QJCA*, VI (May 1949), 57-62.



ideas of Joachim and Brahms are reflected in the manuscript, and the role of Robert Keller, who was supervising the publication for Simrock, is also further revealed. The prepublication history of this famous Concerto is considerably more complex than that of many other Brahms works because of the intimate professional relationship between Brahms and Joachim, together with Keller's attempts to establish a definitive version. The matter was greatly clarified by Dr. Spivacke's discussion of the holograph full score; the solo violin part (perhaps the very one used by Joachim) will undoubtedly throw still further light on the genesis of this masterpiece and on the workings of its creator's mind.

John Alden Carpenter (1876-1951) has indeed "contributed indispensably to the erection of the great future edifice of a national music, and has wrought beautifully, wisely, truthfully, and well," as the late Olin Downes once wrote. Another critic, Joseph Machlis, called him "of all our composers the most typically American." The full extent of his accomplishment is yet to be determined, but there is little doubt that his impact on American music during the 1920's was considerable. He was one of the few American composers of his generation to earn fame abroad as well as at home. Over the years, Mrs. Carpenter has been lavish in her gifts to the Library of the composer's autographs and memorabilia, and last year was no exception. Perhaps the most spectacular of the new Carpenter acquisitions is the full score of his highly successful ballet, *The Birthday of the Infanta*, inspired by Oscar Wilde's story about the princess and the dwarf. Carpenter completed it in 1918; it was first produced by the Chicago Civic Opera Company in 1919 and was revived in 1921. Along with the heavily annotated holograph score came well over 100 original sketches (executed in pen and ink, pencil, or watercolor by the

distinguished theatrical designer, Robert Edmond Jones) for the costumes and sets of the 1919 performance, which featured the dancing of Ruth Page and Adolf Bolm. The holograph full score and sketches for a Concert Suite drawn from this ballet were also among this year's acquisitions.

Another important addition to the collections is the manuscript of a previously unknown Piano Sonata in G minor, written by Carpenter in 1897 as a graduation exercise for the Music Department of Harvard College. It is interesting to note that even as a college student, Carpenter utilized the services of a copyist—this manuscript is not in his own hand, although the notations on the title page identifying it are. Other new Carpenter manuscripts, both in holograph and in a copyist's hand, include:

Endlose Liebe [before 1897?]. (Song, piano acc.; holograph; apparently unpublished and composed during Carpenter's college days)

Sonata for Violin and Piano [1911]. (Violin part only; copyist's manuscript with Carpenter's penciled markings)

The Home Road [1917]. (Song, orchestrated by Eric DeLamar in his holograph)

Danza [1935]. (Piano solo; holograph, partly damaged by fire)

Song of Freedom [1941]. (First pencil draft, holograph, dated October 1941; arrangement for unison voices & piano or organ, holograph, dated November 1941; holograph sketch)

Fanfarinette-Berceuse for Richard. (Voice, brass & percussion; holograph; unpublished)

Song of David. (Cello & orch.; holograph fragment of a previously unknown work for Gregor Piatigorsky)

Unidentified work for violin and piano (holograph fragment)

Thanks to the Heineman Foundation, the collections were enriched through the purchase of an important holograph of the French composer Ernest Chausson (1855-1899). His *La Caravane*, Opus 14, a setting of a poem by Théophile Gautier completed in 1887, is most familiar in the version for voice and piano, but the division's holograph (in the composer's exceptionally lovely hand) is that of his apparently un-

published arrangement for voice and orchestra. In its symphonic garb, *La Caravane*, Chausson's most ambitious song, was called by the French critic, Georges Servières, "a true symphonic poem." It is an odd coincidence, by the way, that the acquisition of Chausson and Brahms manuscripts in the same year parallels the Kreisler gift; in addition to the Brahms concerto, Kreisler also gave the Library the holograph of Chausson's beloved *Poème* (1897) for violin and orchestra.

Another fine French holograph acquired during the year with Heineman funds is the manuscript of the first of *Huit pièces brèves*, Opus 84, by Gabriel Fauré (1845–1924). Fauré holographs appear to be somewhat scarce in the United States, and of the eight listed in Otto Albrecht's *Census of Autograph Music Manuscripts of European Composers in American Libraries* (Philadelphia, 1953), only one is a sizable work. Two Fauré songs in holograph were already in the division's collections; the new acquisition is the first of this composer's piano pieces the Library has been able to purchase. Written between 1898 and 1902 and dedicated to Mme. Jean-Léonard Koechlin (wife of the composer Charles Koechlin, one of Fauré's students), the transparent little gem is found in published form with the title *Capriccio*. The original manuscript shows that it was in fact the second in a set of three "Feuillets d'album"—also dedicated to Mme. Koechlin—which never appeared in print under that name. In passing, it might be mentioned that one of Fauré's personality quirks was his tendency to dedicate his songs and piano pieces to the wives of French musicians. Among the best known figures so complimented (besides Koechlin) were Messager, Chausson, d'Indy, Philipp, Bruneau, Cortot, Lalo, and Saint-Saëns!

Over the years, the Music Division has become famous for its extraordinary collection of the manuscripts of George Gersh-

win (1898–1937), certainly the most widely performed of American composers and, 25 years after his untimely death at the age of 39, a figure of world renown. It is scarcely necessary to characterize his music since it is so familiar and so beloved, but it may be worth underlining one of his great ambitions—to bring the popular music of New York (of which he was a consummate master) and serious music (for which he had the deepest love and respect) together. As it used to be put in the 1920's, he wanted to bring Tin Pan Alley to Carnegie Hall; as we might say today, he was a pioneer advocate of Gunther Schuller's "third stream" music. He hoped to reconcile what others thought were two incompatibles, creating from his combination of popular and serious music something new and fresh and fundamentally American.

The preoccupation of the young Gershwin with serious music is neatly reflected in an exceptionally fascinating Gershwin manuscript (purchased with Friends of Music and Heineman Foundation funds) dating back to the years 1919–21. At that time, George was studying harmony and orchestration in New York with Edward Kilenyi, Sr. (b. 1884), a Hungarian-born composer-teacher who had emigrated to the United States in 1908, and who, 7 years later, was awarded an M.A. degree by Columbia University after having worked with Cornelius Rybner (MacDowell's successor) and Daniel Gregory Mason. The new Gershwin item is George's lessonbook, containing all the extant exercises he worked out for Kilenyi, including comments on the exercises by both pupil and master. The various assignments were carefully dated by Gershwin.

It should not be assumed that Gershwin was an unknown beginner in 1919. Despite the harmony exercises, the 21-year-old was already a bigtime songwriter. "When You Want 'Em You Can't Get 'Em" (his Opus 1) had been published by

Harry Von Tilzer in 1916; the first all-Gershwin show, *Half-Past Eight*, had come and gone in 1918 before reaching Broadway; and his first successful full-scale musical, *La La Lucille*, had opened at the Henry Miller Theatre on May 26 of that year. His first smash song hit, "Swanee," was also composed in 1919. It had its public bow in a movie house (the new Capitol Theatre) as part of a "Capitol Revue" put together to celebrate the theater's opening. At a party, Al Jolson (who was singing at the nearby Winter Garden in the popular revue *Sinbad*) heard Gershwin playing the catchy song, and he decided to add it to his own show. By February 1920 Gershwin was a national celebrity, and the sales of Jolson's recording of "Swanee" were zooming toward the million mark.

Nevertheless, despite his fame, George continued his studies with Kilenyi, and from the evidence presented in the 28-page lessonbook, he worked hard at them. The document is strong evidence of a never-ceasing drive to perfect himself in the techniques of his chosen profession, of a realistic appraisal of his skill at the time, and of an intense interest in the architecture of serious music.

As regular readers of these reports already know, the Library's exceptionally brilliant Gershwin holdings are due in great measure to the munificence of the composer's elder brother, Ira Gershwin (b. 1896), himself a leading figure in the world of the musical theater and George's gifted (and favorite) lyricist. George's death did not end Ira's career, and he collaborated with other top-ranking Broadway composers, among them Kurt Weill (1900-1950). Ira wrote the lyrics for Weill's musical excursion into psychoanalysis, *Lady in the Dark* (1941). Again this year, Ira has given to the Library one of his brother's best remembered scores, the famous *Of Thee I Sing*. In an earlier

issue of this journal, Edward N. Waters accurately characterized the show as "part of our national heritage . . . a monument of sophisticated Americana."<sup>5</sup> *Of Thee I Sing* claims the unusual distinction of being the first musical to win a Pulitzer Prize for drama. It was already in the Music Division on deposit and has now been converted into a gift. In its stead, Ira has placed on deposit the first and third acts of the show's unsuccessful sequel *Let 'Em Eat Cake*. Despite a book by Morrie Ryskind and George S. Kaufman and lyrics by Ira Gershwin, as well as the same producer, librettist, director, and stars, audiences didn't take to its far more bitter and cutting mood. It opened at the Imperial Theatre on October 21, 1933, and closed after only 90 performances. George Gershwin himself was disappointed in its cool reception. He considered it the finest show he had done up to that date; indeed, he even insisted that it was his "claim to legitimacy" even though the *Rhapsody in Blue* (1923), the Piano Concerto in F (1925), and *An American in Paris* (1928) were already history.

The lucky acquisition of a second holograph full score of *The Pleasure-Dome of Kubla Khan* by Charles Tomlinson Griffes (1884-1920) will be discussed in the next issue of this *Journal*. Along with that singular find came a group of nine Griffes songs in holograph, eight of them hitherto unpublished and six of them hitherto unmentioned in the literature. For these significant additions to the Library's manuscript holdings of the works of one of our most noted early 20th-century composers (already quite substantial), we have the Heineman Foundation to thank.

Probably the most important of the new Griffes song holographs is his setting of John Masefield's poem *Sorrow of Mydath*, the only one of the group which achieved

<sup>5</sup> *QJCA*, XX (December 1962), 35.



publication. Griffes composed it in December 1917 and brought it to G. Schirmer on February 13, 1918. It was accepted but it did not appear in print until several months after the composer's death.

There are enough differences between the holograph and the printed song to make it doubtful that the manuscript was the one actually used by the publisher as prototype; perhaps it was a fair copy Griffes made for Eva Gauthier, who performed the song publicly for the first time and repeated the performance despite the coolness of its critical reception. The contemporary bafflement is hardly surprising, since *Sorrow of Mydath* was well in advance of its time. Griffes used the techniques of Debussy but went beyond them and even approached polytonality.

Six of the songs come from Griffes' "German" period, which antedates 1910. They are directly in the Brahms-Strauss tradition which the composer abandoned in 1911 when he fell under the spell of Debussy and Ravel. The songs, all previously unpublished and unknown, are:

Am Kreuz weg wird begraben (text by Heinrich Heine).

An den Wind (text by Nikolaus Lenau).

Das ist ein Brausen und Heulen (text by Heinrich Heine).

Des müden Abendlied (text by Emanuel Geibel; interlinear English translation in pencil in Griffes' hand).

So halt' ich endlich dich umfassen (text by Emanuel Geibel).

Wo ich bin, mich rings umdunkelt (text by Heinrich Heine).

According to Griffes' biographer, Edward M. Maisel, *The Water-Lily* (text by John B. Tabb; composed in 1911) "was part of a group of four English songs . . . that were learned by Miss Gertrude Flint Frisbie, an early Griffes admirer, [and sung by her] at her native Lowell, Massachusetts in May 1912."<sup>6</sup> Interestingly enough, the

other three songs learned by Miss Frisbie, *Evening Song* (text by Sidney Lanier; completed July 11, 1912), *The First Snowfall* (text by John B. Tabb; composed in 1911?), and *The Half-Ring Moon* (text by John B. Tabb; composed in 1912), were published for the first time by G. Schirmer, Inc. as recently as 1941, and on August 7 of that year the holographs were presented to the Library of Congress by Mrs. Clara Griffes (the composer's mother) and by Miss A. Marguerite Griffes (his sister). *The Water-Lily* now quite properly joins them.

Griffes was much interested in the work of the younger American poets, and the ninth of the song holographs reflects this interest. It is a setting, begun on May 6, 1912, of *Pierrot*, a poem by Sara Teasdale. Nine days later it was completed, and Griffes wrote: "But [I] don't know as it is of any value."<sup>7</sup> That, however, will be a matter for historians of the American art song to decide.

The Heineman Foundation also made it possible for the Library to acquire a holograph short score of one of the most important orchestral works by Vincent d'Indy (1851-1931), *Jour d'été à la montagne*, Opus 61. This is a large symphonic poem, which is subdivided into three movements ("Aurore," "Jour," and "Soir"). First performed in Paris on February 18, 1906, it makes use of French folksong and Gregorian chant. It hymns the praises of the countryside at Cévennes and echoes the composer's deep affection for it. Written in an evocative rather than a literally pictorial style and in an early impressionistic harmonic idiom, it still holds its place in the current repertory.

The Library's holograph is written in pencil on seven 24-stave leaves of manuscript paper. The manuscript was apparently a gift to Paul Dukas, famed as the

<sup>6</sup> See Charles T. Griffes: *The Life of an American Composer* (New York, 1943), p. 111.

<sup>7</sup> *Loc. cit.*

composer of *Le Sorcier apprenti*, since the title page, in d'Indy's hand, bears an inscription to Dukas, in which it is called an "amical mais bizarre souvenir." In the full score published by Durand, which appeared later in 1906, the work is dedicated to Henry Kunkelmann. One page of the *particelle* contains sketches of the themes for the three movements; the remainder is devoted to a complete two-stave short score with corrections, additions, and deletions. At the end, d'Indy signs his initials, gives what seems to be the date of completion (in Greek characters!), August 12, 1905, and indicates the performance time—28 minutes. A copy of the 1906 Durand full score, perhaps from the library of Dukas, accompanied the manuscript, which is surely a notable addition to the division's holdings of French holographs.

The name of Franz Liszt (1811–86) has appeared frequently in these reports, testifying to the strength of the Library's collection of works by this key figure in the history of 19th-century music. This year (once more with the assistance of the Heineman Foundation), the Library acquired two additional Liszt holographs—both of them outstanding items. The more substantial of the two is a late work for organ, the *Requiem* (Grove No. 266), which Liszt arranged from an earlier *Requiem* for male chorus, male soloists, organ, and brass instruments (Grove No. 12), originally composed between 1867 and 1871. At the conclusion of the "Agnus Dei" section, Liszt inserted his signature with the date "Juni '83 Weimar;" apparently as an afterthought he added a "Postludium (ad libitum)." The fact that the 16-page manuscript contains many corrections and emendations makes it particularly valuable from the scholar's point of view.

The other new Liszt holograph is a setting of Johann Ludwig Uhland's poem, "Hohe Liebe" for baritone and piano (Grove No. 307). This was composed in

1849, not too long after Liszt became Kapellmeister at the court of Weimar. For some reason, Liszt chose not to publish it in the form of a song; it did appear under the Kistner imprint in 1850 for solo piano as the first of the composer's three famous *Liebesträume* (Grove No. 541), the third of which maintains its extraordinary popularity to this very day.

Despite the trip made by Jacques Offenbach (1819–80) to the United States in 1875 and a recent rebirth of interest in his music (thanks to the successful revival of *La Périchole* and several other operettas), very few of his manuscripts are to be found in this country. With funds from the Friends of Music in the Library of Congress, the Library succeeded in purchasing an interesting collection (22 pp.) of sketches in Offenbach's neat but minuscule handwriting. While most of these sketches still remain to be identified, many would appear to stem from the early years of his career, before he achieved the sensational success which made him the toast of Paris for decades. Included are jottings for *Pepito*, a work first performed in the Théâtre des Variétés on October 28, 1853, which attracted virtually no notice, and for *Le Violoneux*, premiered in the Théâtre des Bouffes-Parisiens on August 31, 1855, less than 2 months after he had become the manager of that famous small theater in the Passage Choiseul.

The collections were also enriched with a wide variety of holographs from the workshop of another great composer of operettas, Sigmund Romberg (1887–1951). Thanks to the generosity of the composer's widow, the following volumes (formerly on deposit in the Music Division) were presented to the Library as gifts: six sketchbooks, three covering the periods 1918–20, 1925–35, 1936–37, two for 1938–39, and another for 1937–41; holographs of *Louie the 14th* (1925); *Love Birds* (1921); *Monte Cristo, Jr.* (1919);

*Andantino, sostenuto -* *Hohe Liebe* (für Bariton; *Walden*)

*Original von Franz Liszt*

First page of the song HOHE LIEBE, by Franz Liszt, in the composer's holograph.

three volumes containing songs for various shows; and one containing the manuscript of a symphonic poem.

Another noteworthy acquisition was a music notebook, apparently carried in the pocket of Camille Saint-Saëns (1835-1921). The notebook (purchased with Heineman Foundation funds) contains nine pages of miscellaneous sketches in the composer's handwriting; the remainder of the handsome little volume is blank except

for a few jottings on the end papers. It is interesting to note that the sketches do not appear to be part of a single work; rather, they are brief snatches of ideas, obviously jotted down in haste. Saint-Saëns seemingly wanted to capture them before they evaporated into thin air, and very few consist of more than a few bars. It will be quite a triumph if some scholar succeeds in ascertaining which, if any, of these rudimentary ideas actually found their way into some of Saint-Saëns' compositions, since he was a very prolific composer. Meanwhile, the notebook does reveal one reason why he turned out so much—he certainly husbanded his thematic inspirations. Saint-Saëns holographs are infrequently encountered in the United States, and they are also quite rare even in French libraries.

An unusually fine gift was received from Mr. Edward H. Young of St. Louis, Mo., a group of holograph scores which were once in the collections of the Royal Court of the Austro-Hungarian Empire. While these items are perhaps more notable for their lavish and exquisitely wrought period bindings than for the fame of the composers of the music, they are representative of the taste of a now almost forgotten era of pomp and glory. A selection of the more handsome scores is listed below:

Albrecht, Fr.

Die Herbstblüthen Walzer. For piano; undated.

Broser, Malvine

Marien-Walzer. 1912. For piano; signed "Olmütz, im Februar 1912," and composed for the diamond wedding anniversary of Archduke Rainer of Austria and his wife, Maria Karolina. Gruber, Ludwig

Huldigungs Marsch Hymne. 1912. For piano; signed "Wien, am 21. Februar 1912," and composed for the diamond wedding anniversary of Archduke Rainer of Austria and his wife, Maria Karolina.

Leusser, I.

Erzherzog Sigismond Marsch; für das militär Orchester. Undated. Score and parts. Mayrhofer, Steffen.

Lied ohne Worte; komponiert für Piano-forte.

Undated. Dedicated to "Elisabeth von Oesterreich, Königin von Ungarn u. Böhmen etc."

Preuss, Theodor

Erzherzog Rainer Jubelfestmarsch; zur Feier der goldenen Hochzeit. 1902. For piano; also full orchestra. Composed for the golden wedding anniversary of Archduke Rainer of Austria and his wife, Maria Karolina.

Val, A. de

Vaga Luna chi Inargenti; romanza di Felice Romani. For voice and piano. Undated

Worel, Karoline

Herzensegüsse; Reverie. [1912?] For zither; composed for the diamond wedding anniversary of Archduke Rainer of Austria and his wife, Maria Karolina.

Finally, the Library received as a generous gift of Mr. Samuel Zemachson of New York holograph full scores of two large orchestral works by his brother, Arnold Zemachson (1892-1956). The late Mr. Zemachson's music was performed during the 1930's by the Philadelphia, Chicago, and many other American symphony orchestras, and among his best known compositions are the *Chorale et Fugue*, Opus 4 (dedicated to Leopold Stokowski), and the *Concerto Grosso*, Opus 8 (dedicated to Frederick Stock), both of which are now in the Library's collections.

### *Holographs: Composers of Our Time*

Contemporary composers are surely among the most prominent of the Library's benefactors. Due in large measure to their magnanimity and sense of history, the Music Division has succeeded over the years in building a collection of music manuscripts by the creative spirits of our time, which is second to none in the world. This year (as in previous years), many of the outstanding holographs which came to the division were the gifts of composers who are still actively pursuing their professional careers.

One of the surprise successes of the season took place in the Coolidge Auditorium—the first performance on November 16, 1962, of a group of settings by Hugh

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Aitken (b. 1924) of poems by Rainer Maria Rilke for the unusual combination of voice, flute, oboe, viola, cello, and bass. Aitken's Cantata No. 2, composed in 1959, profoundly affected those present, and the critical reaction to the work was enthusiastic. Shortly afterward, Mr. Aitken presented the original manuscript to the Library, and because the cantata received its première here, it is an especially welcome acquisition.

Samuel Barber (b. 1910), who stands in the front rank of American composers, has written very little music for the piano. A frank neoromantic, he insists that music must sing—the voice and the orchestral instruments have been central in his creative output. Nevertheless, his Piano Sonata, Opus 26, composed in 1949, has become a repertory staple, and this year he gave to the Library the original manuscript and the rough drafts (dated June 16, 1944) of his first work for piano, *Excursions*, which was first introduced to the public by Vladimir Horowitz in 1945. The four pieces were written while Barber was a member of the Armed Forces, and they mark a period in his career when he was briefly moving away from lyricism and was consciously experimenting with American idioms such as the blues.

A rising star in music's firmament is the Chilean composer Gustavo Becerra (b. 1925), who came to wide public notice in this country when several of his works were performed with considerable success during the 1958 and 1961 Inter-American Music Festivals held in Washington. As a result, he received a commission from the Elizabeth Sprague Coolidge Foundation to write a piano quintet. The original manuscript of this work, completed last year, has been given to the Library by the composer.

Even though he is now only in his early 40's, William Bergsma (b. 1921) has been one of this country's brightest talents for a

quarter of a century. He first came to public notice at the age of 18, shortly after he had entered Stanford University, with the score of a ballet based on the life of Paul Bunyan. The Library was happy to receive as a gift from Mr. Bergsma the original score of another work composed in that same year, the *Set of Dances* (1939), orchestrated and freely adapted from a printed American collection of 1856. In a recently published catalog of his works, the composition is listed as "withdrawn." Mr. Bergsma also added the first version of Act III of his most successful opera, *The Wife of Martin Guerre* (first produced at the Juilliard School of Music on February 15, 1956), to those portions of the holograph he had presented to the Library in earlier years.

The unique position occupied by Leonard Bernstein (b. 1918) in contemporary American music and the critical and popular acceptance of his compositions in recent years have made his name a virtual household word. Five years ago, Mr. Bernstein gave to the Library the manuscript of his film score for an outstanding motion picture, "On the Waterfront"; this year, he added to it the holograph of the 23-minute *Symphonic Suite* based on themes from the same film, which he completed on July 4, 1955, in New York City, according to the inscription at the end of the score. *The Symphonic Suite from the Film "On the Waterfront,"* is completely independent of the film score. It is a large work in Mr. Bernstein's characteristic idiom, the first such work since his Second Symphony (*The Age of Anxiety*) of 1949, which documents his creative development in a most illuminating fashion.

One of the areas in which the Library continues to have an especially lively interest is the history of the American musical theater and the American popular song. The division was therefore especially pleased to receive as a deposit the



manuscripts of two of the biggest hits by the top song-writing team, composer Ralph Blane (b. 1914) and lyricist Hugh Martin (b. 1914). The leading musical number of their show *Best Foot Forward*, which opened at the Ethel Barrymore Theatre in New York on October 1, 1941, and ran for 326 performances, was the semisatirical football song, "Buckle Down, Winsocki." The show later became an even more successful movie, and "B. D. W." (as Martin and Blane refer to it on the manuscript) goes marching on, apparently to immortality. The other Blane-Martin deposit is "The Trolley Song," which had been independently popular long before Judy Garland scored heavily with it in the 1944 motion picture, *Meet Me in St. Louis*. A lively, old-fashioned piece which fitted well into the period atmosphere of the film, it fully deserves its continuing popularity.

Another Latin American composer who made a deep impression with his music during the Inter-American Music Festivals of 1958 and 1961 is the Argentinian Roberto Caamaño (b. 1923). He too (like Becerra) was commissioned by the Coolidge Foundation to write a piano quintet. The result was the *Quinteto*, Opus 25, the holograph of which he presented to the Library early this year.

Of all the American composers who first came into prominence in the 1940's, Elliott Carter (b. 1908) is surely one of those whose reputation has grown most rapidly. He is a musician's musician—his most recent works are difficult, involuted, even tortured. But they are stamped with a degree of profundity and complete mastery which cannot easily be matched. Mr. Carter is a slow, painstakingly careful craftsman who is not satisfied until a piece approaches his strict ideal of perfection. A case in point, for example, is his *Adagio* (1943) for viola and piano. In 1946, he rearranged the 5-minute work for cello and piano and also reworked it as an *Elegy*

for string quartet. Both of these later versions are on deposit in the division. Then, in 1961, he took up the 1943 *Adagio* once more. Thoroughly revising it, he called the new version an *Elegy* for viola and piano (1961). Mr. Carter has converted the 1943 *Adagio* and the 1961 *Elegy* from deposits to gifts.

But Mr. Carter scored the greatest success of his distinguished career with his complex, extraordinarily bold String Quartet No. 2 (1959), a 17-minute work commissioned by the Stanley String Quartet. One writer has hailed it (along with his First Quartet of 1951) as "the most significant contribution to the genre since Bartók."<sup>8</sup> The four movements demand the highest degree of virtuosity from performers and the greatest degree of concentration from listeners. Nevertheless, the String Quartet No. 2 has made its way into the repertory of the professional chamber ensembles of the world with astounding rapidity. The holograph score of this powerful work, which won for the composer the Pulitzer Prize in music for 1960, is the most recent of Mr. Carter's gifts to the Library and a definite high spot among the year's acquisitions.

Aaron Copland (b. 1900), who for many years has made the Library the repository of his manuscripts, once again was the donor of several important holographs. Among his most significant scores is his Third Symphony (1946), the first orchestral work he had composed since 1934 without extramusical implications—an event of considerable consequence in his career. A Koussevitzky Music Foundation commission, the full score has been in the collections for some time; this year, however, the complete pencil sketch and more than 100 pages of rough drafts join the finished manuscript.

<sup>8</sup> Joseph Machlis, *Introduction to Contemporary Music* (New York, 1961), p. 594.

Mr. Copland also chose to present to the Library the holograph of one of the chief works of his professional beginning, *As It Fell Upon a Day* (1923) for soprano, flute, and clarinet, with text by the Elizabethan poet Richard Barnfield. This very early work was written during Mr. Copland's student days in France before he became Nadia Boulanger's first full-time American pupil in composition. Also converted to a gift was the popular *Outdoor Overture* (1938), composed originally for high school orchestra and placed on deposit last year.

Roque Cordero (b. 1917) is the most prominent living Panamanian composer. After studying in his native land, he came to the United States in 1943 and began working with Ernst Krenek. In 1949 he received a Guggenheim Fellowship in composition. Late last year he completed a violin concerto commissioned by the Serge Koussevitzky Foundation in the Library of Congress; the holograph full score was promptly presented to the Library.

Once again it is a pleasure to list significant gifts from Henry Dixon Cowell (b. 1897), whose 65th birthday was celebrated last year across the country with frequent performances of his many works. Two concertos written within the past few years for two instruments rarely encountered in a symphony orchestra, the harmonica and the koto, are highlights of his generosity, as is the holograph full score of his Symphony No. 16, subtitled "Icelandic," which was composed in 1962. Mr. Cowell also presented to the Library a manuscript score of his *Polyphonica* (1930) for chamber orchestra, as well as his *Ground and Fuguing Tune* (1955) for organ.

Alvin Derald Etler (b. 1913), who last year deposited a sizable number of manuscripts in the Library, this year converted six scores to gifts and added five additional items. The six conversions are the *Music for Chamber Orchestra* (1939), his first work for orchestra; *Six from Ohio* (1936)

for oboe and three strings, which the composer says is "no longer representative of present trends [but] interesting since it was the first work of mine to draw wider attention"; the Quartet (1949) for oboe, clarinet, viola, and bassoon; the Sonata (1951) for bassoon and piano, a standard work among bassoonists which has recently been recorded on Columbia Records; the Quintet II (1957) for winds; and the *Ode to Pothos* (1960) for a cappella chorus. The new deposits are:

Concerto for clarinet with chamber ensemble (pencil score)

Concerto for wind quintet and orchestra (three leaves of revisions for the first movement)

Quartet for strings (pencil score)

Quintet for brass instruments (pencil score)

Whither Thou Goest, for voice and piano (ink score)

The sudden death of Irving Fine (1914-62) on August 23 of last year as the result of a heart attack deprived American music of one of the most gifted composers of his generation. Before his death, Mr. Fine had just completed a *Romanza* (1962) for woodwind quintet, an Elizabeth Sprague Coolidge Foundation commission. The original manuscript of this fine work, which was first performed by the New York Woodwind Quintet in the Coolidge Auditorium on February 1, 1963, with the composer's widow in the audience, is now in the collections.

Ross Lee Finney (b. 1906), long composer-in-residence at the University of Michigan, originally drew his inspiration from the music of the early American heritage, but in recent years, he has leaned more and more strongly in the direction of serialism, even though his work still manages to maintain a certain allegiance to tonality and to tonal harmony. His reputation has continued to grow steadily, and at this time he is counted among the leading American composers. This year he augmented the collections by depositing

here a large number of his holographs, a list of which follows:

John Brown, for men's chorus, soloists, and orchestra (piano-vocal score, 1929)  
Piano Sonata (score, 1931)  
Piano Sonata (score, 1932)  
String Quartet No. 1 (parts, 1935)  
Sonata in A minor for viola and piano (score, 1937; two versions; also holograph viola part)  
Symphony for string orchestra (score, 1937)  
Overture for a Drama (score, 1937; two versions)

Bleheris, for tenor and orchestra (1938: four versions)

Fantasy for piano (score, 1939)

Concerto for piano and orchestra (score, 1939)

String Quartet No. 3 (sketches, 1940)

Concertino for piano and strings (ozalid score with manuscript markings, holograph cadenza, 1941)

Symphony No. 1 (Communiqué) (score, 1942; two versions; also ozalid prints with corrections)

Piano Sonata No. 3 (sketches, 1942)

Variations, Fugueing and Rondo, for full orchestra (score, 1943; also holograph parts)

Poor Richard, for voice and piano (score, 1946)

Music to Be Danced, for small orchestra (score, 1947; also holograph parts)

Capriccio in C for organ (score, 1949)

Sonata No. 2 for violin and piano (score, 1951)

Fantasy for organ (sketch, 1952)

Thirty-six songs (score, 1952)

Piano Quintet (score and parts, 1955)

Sonata No. 3 for violin and piano (score and parts, 1957)

String Quartet No. 6 (parts, 1957)

Three Love Songs from John Donne (piano-vocal score, 1957)

Third Symphony (score, 1960; also pencil sketch)

Piano Quintet No. 2 (sketches, 1961; also holograph score of first movement)

Three Pieces, for strings, winds, percussion, and tape recorder (score, 1961; also sketches and ozalid copy with pencil additions)

Still Are New Worlds (sketches, 1962)

Chromatic Fantasy in D for solo violin (sketches)

Variations on a Theme by Alban Berg, for piano (score)

Peggy Glanville-Hicks (b. 1912) is an Australian-born composer who has been active in the United States since 1939. Her music is notable for its clarity and simplicity; at the same time, it is unabashedly romantic. She has been much fascinated by the music of the Far East, something which has led her to experiment with unconventional use of percussion, exotic scales, and unusual combinations of instruments. These traits are very evident in the two works she presented to the Library as gifts—her Sonata (1951) for piano and percussion and her opera, *The Transposed Heads* (1954), commissioned by the Louisville Symphony Orchestra and based on the novella of the same name by Thomas Mann.

One of the best known Latin American composers of today is M. Camargo Guarnieri (b. 1907) of Brazil. The original manuscript of his Third String Quartet, a Coolidge Foundation commission, was received in the division during the year.

Another very welcome gift was the Ninth Symphony (1962) by Roy Harris (b. 1898), commissioned by the Philadelphia Orchestra and very successfully performed across the country by that ensemble during the 1962-63 season. It is a noteworthy addition to the extensive group of Harris holographs in the collections.

Few composers have been more generous to the Library than Alan Hovhaness (b. 1911), whose identification with the heritage of his Armenian ancestors (despite his New England origins) has led him to exotic modes of expression. Hovhaness is an extremely prolific creator. His music is frequently tranquil and contemplative, and its melodic lines abound in repeated notes and fanciful configurations which bring to mind the arabesquerie of the Near Eastern world. Last year, the following Hovhaness holographs were added to the collections by the composer:

The Burning House, Opus 185; an opera in five acts (score, 1960)

Sonata, Opus 200, for trumpet and organ (parts, 1961)

Trio, Opus 201, for violin, viola and cello (score and parts, 1961)

Ulysses Kay (b. 1917) added to his previous gifts the original score of his *Forever Free; a Lincoln Chronicle* (1962), a large work for symphonic band commissioned by Broadcast Music, Inc. This was composed by Mr. Kay to commemorate the centennial of the Emancipation Proclamation, and it was first performed by the U.S. Marine Band at the Lincoln Memorial on September 22, 1962.

Surely one of the finest musicals of our age is *Finian's Rainbow* (1947), a delightful Irish fantasy about a crock of gold and leprechauns unexpectedly popping up in a plot involving sharecroppers, the exploitation of labor, and racial hatred. The remarkable score by Burton Lane (b. 1912), which included such hits as "How Are Things in Glocca Morra" and "Look to the Rainbow" added a completely new dimension to E. Y. Harburg's brilliant lyrics. The show opened at the 46th Street Theatre on January 10, 1947, ran for 725 performances, and has remained a repertory piece ever since. The original manuscript of this historic show is now in the Library, thanks to the generosity of Mr. Lane.

Another great musical which began its career in the same year was *Brigadoon*, a "whimsical musical fantasy" (as the authors termed it) by lyricist Alan Jay Lerner (b. 1918) and composer Frederick Loewe (b. 1904). This charming show, which tells of the adventures of two modern-day American tourists who get lost and stumble upon a magic village in Scotland called Brigadoon, has won for itself a special place in the hearts of devotees of the American musical theater. It was signally honored this year by President and Mrs. Kennedy when they chose to present it at the White

House on March 27 in an abbreviated New York City Center production. This was the first recorded White House performance of a musical comedy. The original score (which has been on deposit) was last year converted by Mr. Loewe to a gift.

The holographs of two additional Koussevitzky Foundation commissions, an Octet (1962) for flute, bass clarinet, contra-alto, clarinet, celesta, marimba, violin, cello, and bass by the youthful American avant-gardist Salvatore Martirano (b. 1927), and a Suite (1963) for 10 players by the Japanese composer Yoritsune Matsudaira (b. 1907), who has been experimenting with the adaptation of serial techniques to Japanese popular modes, were also added to the collections.

The brilliant Canadian-born composer, Colin McPhee (b. 1901), has honored the Library with a gift of a holograph for the first time. Mr. McPhee came to the United States in 1926 after completing his studies in Paris; in 1934 he went to Bali, returning to this country in 1939. He is perhaps best known for those of his works written after his Balinese days. The composition now in the Library in manuscript is an early Concerto (1928) for piano and wind octet, the first important score by McPhee of his first American sojourn.

The Library was fortunate to be able to purchase, with the assistance of Heineman Foundation funds, the sketches and original drafts of three celebrated miniature operas from the pen of Darius Milhaud (b. 1892), each lasting no more than 8 minutes. *L'Enlèvement d'Europe* was first performed at Baden-Baden on July 17, 1927, and *La Délivrance de Thésée* and *L'Abandon d'Ariane* both made their bows at Wiesbaden on April 20, 1928. Since 1947, Milhaud has divided his time between Paris (where he is professor of composition at the Conservatoire) and the United States. In recent years, he has been most closely associated with Mills College in California.



Luigi Nono (b. 1924) is one of the most gifted of the post-Webernian generation, and he has been a leading figure in Italian music since the end of the war. The holograph of his *Canciones a Guiomar* (1962) for soprano solo and instruments, a Koussevitzky Foundation commission, came to the Library last year.

Another recently received Koussevitzky commission is the original manuscript of the Triple Concerto, Opus 52 (1962) for violin, cello, piano, and orchestra by the talented Chilean composer Juan Orrego Salas (b. 1919), at present director of the newly established Latin American Music Center at Indiana University.

From the Philadelphia composer Vincent Persichetti (b. 1915) came the welcome gift of three holographs, his 15-minute Symphony No. 6, Opus 69 (1958) for band, commissioned by the Washington University in St. Louis, the Serenade No. 10, Opus 79 (1961) for flute and harp, and the Piano Sonata No. 7, Opus 40 (1950).

Another leading American composer, Walter Piston (b. 1894), continued his generosity, converting three holographs formerly on deposit to gifts. Especially interesting is a sketchbook dating from around 1933 which contains three movements of his String Quartet No. 1 (1933) and a portion of the Concerto for Orchestra (1933), as well as other works in short score. The other original manuscripts are the Second Suite (1947) for orchestra, dedicated to Antal Dorati and the Dallas Symphony Orchestra, and the Fantasy (1953) for English horn, harp, and strings.

One of the great names in the history of the American musical theater is indubitably Cole Porter (b. 1893). He is an eminently successful composer—some critics would call him the greatest of our time. The Library is therefore especially pleased that he has chosen to send to Washington three important scores. Of the greatest interest is *See America First*, Porter's first operetta.

This was composed while he was still at the Harvard Law School and, although the show closed in 1916 after only 15 performances on Broadway, it is exceptionally significant as a historical document. Also received were *Leave It To Me* (1938), one of Porter's big successes, notable (among other things) for the song "My Heart Belongs to Daddy," as well as the show generally acknowledged to be Porter's masterpiece, *Kiss Me Kate*. This show opened at the New Century Theatre on December 30, 1948, and had a phenomenal run of 1,077 performances. It was just as successful abroad. Presented at the Volksoper on February 14, 1956, it turned out to be the greatest hit in the 58-year history of that theater; it was subsequently acclaimed throughout Germany; and it became the first American musical given in Poland, where it played 200 times to sold-out houses. Walter Kerr called Mr. Porter's score "one of the loveliest and most lyrical yet composed for the contemporary stage," and there are few who would disagree with this judgment.

Another of the great names in musical comedy is that of Richard Rodgers (b. 1902), who has been depositing manuscripts in the Library for some time. Periodically, Mr. Rodgers converts certain selected titles to gifts. This year he chose to donate the scores of his enormously successful show *The Sound of Music* (1959), the television production *Cinderella* (1957), and the music he wrote for *The Valiant Years* (*The Churchill Story*), the American Broadcasting Company's TV series which began on November 27, 1960. All of these were discussed at some length in last year's report.

A topnotch musical comedy which arrived in the division is *Fanny* by Harold Rome (b. 1908), the composer's most ambitious show to date, and perhaps his most impressive from a strictly musical viewpoint. Based on a trilogy of plays by



Marcel Pagnol with a book by S. N. Behrman and Joshua Logan, *Fanny* opened at the Majestic Theatre on November 4, 1954, starring Ezio Pinza, Florence Henderson, and Walter Slezak, and ran for 888 performances. Mr. Rome sent to the Library not only the original manuscript but also (and of great historical interest) a considerable amount of material ancillary to it—correspondence, sketches, translations, orchestrations, and so on—so that the documentation of the show's creation is unusually complete.

The biggest hit of the 1930 musical *Three's a Crowd* was "Something to Remember You By" with lyrics by Howard Dietz (b. 1896) and music by Arthur Schwartz (b. 1900). Introduced by Libby Holman, the song had been used a year earlier in an English show, *Little Tommy Tucker*, under the title "I Have No Words." In that form (and sung at a considerably quicker tempo), it didn't have much of an impact, but after Miss Holman took it up, it swept the country and has remained one of the "standard" tunes to this day. The manuscript of the song has been deposited in the Library, thanks to Mr. Schwartz.

Leo Sowerby (b. 1895), the first American composer to win a Prix de Rome and onetime Pulitzer Prize winner, continued his generosity of earlier years, adding the following holographs to the collections:

All Things Are Thine, for chorus and organ (score, 1949)

All They from Saba Shall Come, for chorus and organ (score, 1934)

Benedictus es domine in D minor, for chorus and organ (score, 1930)

Can You Count the Stars, for treble voices, descant, and piano (proofs with corrections in composer's hand, 1961; two versions)

Christ Reborn, cantata for solo voices, chorus, and organ (score, 1950)

Communion Service, for chorus and organ (sketches and proofs with corrections, emendations, and suggestions in the composer's hand, 1956; two versions)

Fight the Good Fight, for chorus and organ (score, 1953; two versions)

Great Is the Lord, for chorus and organ (score, 1934)

Like the Beams That from the Sun, for chorus and organ (score 1930)

Now There Lightens Upon Us, for chorus and organ (score, 1934)

O Praise the Lord, for chorus and organ (score, 1961; also proofs with corrections in the composer's hand)

Psalms XCV, for chorus and organ (score, 1949)

Psalms 117, for chorus and organ (score, 1961)

Te Deum laudamus, for chorus and organ (score, 1961; two versions, also proofs with corrections in the composer's hand)

Four sketch books (various dates)

Harry Tierney (b. 1895) has not written a hit show since *Rio Rita* of 1927, and, as a consequence, his name is not well known to the present generation. Nevertheless, he was an outstanding contributor to the history of the American musical theater. In 1919 *Irene* opened at the Vanderbilt Theatre and made stage history by having the longest run of any Broadway musical up to that time—670 performances. That show also gave to the world one of the most popular of all American waltzes, "Alice Blue Gown." But even before *Irene*, Mr. Tierney's songs were hits, and one of the biggest of them was "M-i-s-s-i-s-s-i-p-p-i," which was introduced by Francis White in Florenz Ziegfeld's 1916 *Midnight Frolics* and has been going strong ever since. Both these songs have been deposited in the Library by the composer.

From Hugo Weisgall (b. 1912), who has taken his place among the leading opera composers of the day, came two holographs for deposit, both of them dating from the early period of his distinguished career:

American Comedy '43, Opus 5, for orchestra (score, 1943)

Three Symphonic Songs from the Hebrew of Moses Iba Egra, for high voice and orchestra (score)

From Stefan Wolpe (b. 1902), a German-born composer of experimental tendencies who has been a resident in this country since 1938, came an important holograph written during his years in Palestine, the *Vier Studien über Grundreihen* (1935-36).

### Letters

Letters to and from musicians are, of course, vital sources of primary information for historian and musicologist. They are also of considerable interest to the music lover curious about the inner workings of the art, since they give him a key to the thoughts of creative spirits which are all the more valuable because they are so frequently unguarded. For these and many other reasons, manuscript and typewritten letters are surpassed in importance only by original music manuscripts themselves in a truly comprehensive reference collection.

Among the materials so generously given to the Library this year by Mrs. John Alden Carpenter is a group of 31 letters addressed to her husband and written between 1919 and 1944 by a varied group of musicians, among them Abram Chasins, Aaron Copland, Walter Damrosch, Vladimir Golschmann, Percy Grainger, Hans Kindler, Frederick Stock, Leopold Stokowski, and Bruno Walter. They cast considerable light on certain facets of Carpenter's musicmaking.

A fine addition to the collections, purchased with Heineman Foundation funds, is a single undated letter written by Léo Delibes (1836-91) to M. Lauzières. This letter deals with his most famous opera, *Lakmé*, the holograph of which is in the Music Division. In it, Delibes discusses the Italian translation of the libretto, notes six places that need changes, and adds that he has had various singers studying the alterations.

As a gift of the pianist's daughter and in memory of her father, the Library re-

ceived a group of 11 letters and postcards sent by the eminent German pedagogue and editor Karl Klindworth (1830-1916) to the pianist Max Landow.

Another most fascinating single item (acquired with Heineman Foundation funds) is a 5-page autograph letter signed by the famous "Swedish Nightingale" Jenny Lind (1820-87). The letter was written from New York in German to an unspecified "geehrter Herr" and is dated August 4, 1851. From internal evidence, the addressee would appear to be her future father-in-law. In it, after apologizing profusely for her rudimentary German, the soprano goes on to explain that even though she has sung so much in the past 10 months that she must take a few weeks of rest, she expects to continue to concertize in the United States. Despite the fact that her accompanist, Otto Goldschmidt (whom she was to marry on February 5, 1852, in Boston), does not think it wise, she feels she should take advantage of the financial benefits she can reap before returning to Europe. Furthermore, Goldschmidt knows of her feelings in the matter and does not plan to return to his homeland himself until the fall. The singer hopes that she is not acting contrary to the wishes of the "geehrter Herr" in this matter, since she understands that he would not object violently if Otto Goldschmidt were to stay in America a bit longer—furthermore, if she goes through with the extra concerts, she feels she can bring back to Europe as much as 25,000 marks. Even that early, the United States was evidently regarded as a gold mine by European artists.

The Library's fine holdings of Lisztiana were further augmented, thanks to the deposit by Edward N. Waters, Assistant Chief of the Music Division, of 10 of the composer's signed letters.

A letter written late in 1940 by Darius Milhaud (then in his first year as a teacher at Mills College) to L. J. Rogers, librarian

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of the Boston Symphony Orchestra, discusses performances of two of his works, the *Cortège funèbre* (1939) and the Second Symphony.

A tantalizing acquisition, purchased with Heineman funds, is a series of 12 autograph letters in the hand of the French composer Gabriel Pierné, addressed to an unknown correspondent. They were written from Paris between January 4, 1915, and August 23, 1918, and refer to a proposed collaboration between Pierné and the "cher monsieur" who is never identified. Pierné is anxious to get to work on an opera based on Ernest Rénan's realization of the "Song of Songs," and with the help of his collaborator he is sure it will succeed. He is most enthusiastic about the idea which is apparently his own. Over and over again, he implores his correspondent to tell him frankly if he is not interested in the project. The enthusiasm seemed to be one-sided, and the opera apparently never came to fruition. There is no record that Pierné ever composed such a work, and his biographers are silent about it.

An especially fascinating correspondence also purchased with Heineman funds is a group of 26 letters written by the once well-known and highly respected composer Joachim Raff (1822-1882) to his music publishers. Except for one item, addressed to the obscure firm of Siegel & Stoll (who brought out Raff's *Grande Mazurka*, Opus 38) and dated September 14, 1847, all went to Julius Schuberth (1804-75), founder of the Leipzig firm which bore his name and evidently a good friend of the composer. The letters, written between July 2, 1862, and December 12, 1863, are primarily concerned with problems that arose during the course of publishing Raff's works.

The year's most extensive acquisition in this category came to the Library through

the generosity of the widow of Arnold Schoenberg (1874-1951). Mrs. Schoenberg presented no less than 105 items pertaining to her renowned husband, who was surely one of the key figures of 20th-century music. Of these, 22 were prepared by Schoenberg himself; the others were addressed to him by the following: Alban Berg (28 items, 1911-27); Richard Dehmelt (3 items, 1912); Philip Heseltine (1 item, 1920); Arthur Honegger (1 item, 1922); A. Eaglefield Hull (1 item, 1925); Ernst Krenek (1 item, 1924); Alma Mahler (1 item, undated); Francesco Malipiero (1 item, 1925); Willem Mengelberg (1 item, 1920); Darius Milhaud (2 items, 1922); Erwin Stein (1 item, 1922); Anton Webern (35 items; 1912-37); Egon Wellesz (7 items; 1920-22).

The letters from Berg and Webern, Schoenberg's most noted disciples, are very important ones, not infrequently long communications, full of detail about their creative work and (on occasion) about non-professional matters as well. The Schoenberg correspondence constitutes an addition to the collections of the greatest consequence.

A single letter—but a choice one—winds up this section. In July 1844 Gasparo Spontini (1774-1851), composer of *La Vestale*, sent the following note to his younger colleague Hector Berlioz (1803-69):

Si Vous aviez un programme, mon chère Berlioz, je vous prierais de le remettre au porteur de ces lignes.

J'ai été faire visite à Mad<sup>e</sup> Treillet; elle et son mari sont tous enthousiasmés; mais, ayant quatre fois demandé la partie du rôle de *La Vestale*, elle ne l'a pas obtenu encore! Prenez-y garde!—emparez-vous de la partition et des parties d'orchestre! et assurez-vous, que l'on fait étudier les chœurs!! tout à vous

Spontini

dimanche soir

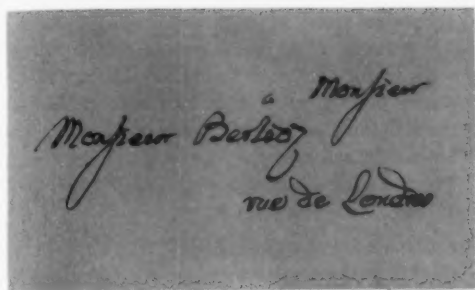
This too was acquired recently, thanks to the Heineman Foundation.

Si Vous avez un programme, mon  
cher Berlioz, je vous prierais de le  
remettre au porteur de ces lettres.

J'ai été faire visite à mad.  
Treillet; elle et son mari sont tout  
enthousiasmés; mais ayant quatre  
fils demandant la partie de rôle  
de la vestale, elle ne l'a pas  
obtenu encore! Prenez-y garde!  
emparez-vous de la partition  
et des parties d'orchestre! et  
aparez-vous, que l'on fait étudier  
les chœurs! ... tout à vous  
Spontini  
Dimanche soir

A letter from Spontini to Berlioz.





Superscription on Spontini's letter to Berlioz  
(Reduced).

"L'Ameriquaine," from Marin Marais, PIÈCES  
DE VIOLES, Vol. 4 (1717).

### Early Imprints

After last year's virtual flood, this year's early music imprints seem more like a trickle. Nevertheless, some choice items were added to the collections. Most were purchased with funds from the Heineman Foundation, from the Dayton C. Miller bequest, and from the Friends of Music; the names are affixed to the appropriate entries.

Especially to be noted are two volumes of the *Pièces de violes*, by Marin Marais (1656-1728), which bring the Library's holdings of the rare anthologies by the baroque composer closer to completion. Another notable acquisition is a set of the rare original parts of three string quartets by the Swedish composer Johan Wikman (1753-1800). These were presented to the





division as the generous gift of the Library of the Royal Academy of Music in Stockholm. Wikmanson, virtually unknown outside his native country, was a friend of Joseph Haydn and these posthumously published quartets were dedicated to the master. When one of the three was performed by the Juilliard String Quartet in the Coolidge Auditorium from these parts on April 4-5, 1963, the work surprised the large audience by its loveliness. A list of the early imprints that were recently received follows:

Agus, Giuseppe (1749-1798)

The comic tunes to all the late opera dances as perform'd at the Kings Theatre in the Hay Market, for the harpsichord German flute or violin, or guitar. Compos'd by Sig<sup>r</sup> Agus. Vol. I. Price 2 s. London. Printed for I. Walsh in Catharine Street in the Strand. (Miller)

Halévy, Jacques (1799-1862)  
La Juive; opéra en 5 actes par F. Halévy. Avec paroles françaises et allemandes. Die Jüdin; Oper in 5 Akten. Text von Scribe, übersetzt für alle deutsche Bühnen vom Baron von Lichtenstein . . . Vollständige Clavierauszug von F. Hiller. Derselbe mit Hinweglassung der Finale. . . Berlin, in der Schlesinger'schen Buch- und Musikhandlung . . . [1835]. (1st edition. Friends of Music)

Hasse, Johann Adolph (1699-1783)

The comic tunes &c. to the celebrated dances perform'd at both theatres by Sig<sup>r</sup> & Sig<sup>ta</sup> Fausan, Mons. Desnoyer and Sig<sup>ta</sup> Barberini, Mons. & Madem. Michel. For the harpsichord, violin, or German flute. Compos'd by Sigr. Hasse, &c. Price 1<sup>s</sup>. 6<sup>d</sup> Book II. London. Printed for I. Walsh, in Catherine [sic] Street, in the Strand. (Miller)

La Salette, Pierre Jean de Joubert (1762-1832)

Considérations sur les divers systèmes de la musique ancienne et moderne, et sur le genre enharmonique des grecs; avec une dissertation préliminaire, relative à l'origine du chant, de la lyre, et de la flute attribuée à Pan. A Paris, chez Goujon, Libraire, rue du Bac, No. 33. 1810. 2 v. (Miller)

Lodensteyn, Jodocus van (1620-1677)

Uytspanningen, behelzende eenige stichtelyke liederen en andere gedichten . . . Amsterdam, 1727. (LC also has 1735 edition; Heineman)

Marais, Marin (1656-1728)

Pièces de violes. Troisième livre. [privilege, 1711] A Paris. Chez l'Authéur rue Bertin poirée proche le fort levesque et Hurel faiseur d'instrumens pour la musique du Roy, rue St. Martin vis a vis la fontaine Maubué. Heineman)

Pièces a une et a trois violes. Quatrième livre. [privilege 1717] (Heineman)

Mendelssohn, Felix (1809-1847)

Grand quatuor concertant pour deux violons, alto et violoncelle. Oeuv. 12. Leipzig, chez Frédéric Hofmeister. Paris, chez Simon Richault. [p. n. 1515] (parts; 1st edition; from the library of Franz Neruda (1843-1915), founder of the Society for Chamber Music in Copenhagen in 1868; Heineman)

Quatuor, pour deux violons, viola et violoncelle. Op. 13. Leipzig, chez Breitkopf & Härtel. [p. n. 4980] (parts; 1st edition; from the library of Franz Neruda; Heineman)

Trois grands quatuors. Oeuv. 44, Nos. 1, 2, & 3. Leipzig, chez Breitkopf & Härtel. Paris, chez Richault. [p. ns. 6022-23-24] (parts; 1st edition; from the library of Franz Neruda; Heineman)

Quartett. Op. 80. No. 8 der nachgelassenen Werke. Leipzig, bei Breitkopf & Härtel. Paris, bei Brandus & Co. London, bei Ewer & Co. [p.n. 8116] (parts; 1st edition; from the library of Franz Neruda; Heineman)

Portmann, Johann Gottlieb (1739-1798)

Leichtes Lehrbuch der Harmonie, Composition und des Generalbasses, zum Gebrauch für Liebhaber der Musik, angehende und fortschreitende Musici und Componisten. Neue Auflage. Darmstadt, bey Georg Friedrich Heyer, 1799. 2 p. 1., 70 p., 1 l., 64 p. (engr.) (Musical examples: 64 pp. at end; apparently the same as the 1st edition: Darmstadt, Gedruckt durch J. J. Will, 1789; Heineman)

Werkmeister, Andreas (1645-1706)

Andreas Werkmeisters erweiterte und verbesserte Orgelprobe. Augsburg, bey Johann Jakob Lotter, 1783. 112 p., front. (LC also has 1698, 1716, and 1754 eds.; Heineman)

Wikmanson, Johan (1753-1800)

Tre Quartetter för Tva Violiner, Alt och Violoncelle. Opus 1. [1800] (parts)

### Dramatic Music

The Library's holdings of operatic materials have long had the reputation of being

the strongest in the world. In two categories (that of librettos printed before 1800 and full scores), the collection is so rich that it is frequently difficult to find new items to augment it. During the past year, however, the following were added:

#### A. Scores

Blacher, Boris (b. 1903)

Die Flut. Kammeroper in einem Akt von Heinz von Cramer. Opus 24. Berlin, Bote & Bock, [1962]. (First full performance, Dresden, March 4, 1947; first radio performance, Berlin, December 20, 1946)

Hartmann, Karl Amadeus (b. 1905)

Simplicius Simplicissimus; drei Szenen aus seiner Jugend. Nach H. J. Chr. Grimmels-hausen von Hermann [sic] Scherchen, Wolfgang Petzet und Karl Amadeus Hartmann. Geschrie-ben 1934/35. Mainz, B. Schott's Söhne, [c1960]. (Dedicated to Carl Orff; first per-formance, Cologne, 1949)

Negri, Gino (b. 1919)

Vieni qui Carla; atto unico. Libretto by the composer, based on *Gli indifferenti* by Alberto Moravia. Milano, Edizione Suvini Zerboni, [c1959]

Nono, Luigi (b. 1924)

Intolleranza; Handlung in zwei Teilen nach einer Idee von Angelo Maria Ripellino. Deutsche Übertragung von Alfred Andersch. Mainz, Ars Viva Verlag, [1962]. (Reproduced from composer's holograph)

Nielsen, Ludolf (1836-1939)

Lola. Oper in 3 Akten. Text von Victor Hugo; übersetzt und bearbeitet von P. A. Rosen-berg; deutsche Umdichtung von Klara Wechsel-mann. Privately printed; undated. (First per-formance, Copenhagen, 1920; Friends of Music) Tveit, Geirr (b. 1908)

Birgingu. Koreografisk skadespiel i ei vend-ing um runcinskifti paa Gredalsteinen, den eldste forteljande runerekkjo so finns (funnen i Opedal i Ullensvang) naerpaa 2000 aar. Photo-stat of composer's holograph, with alterations and comments, possibly in his hand. [1939] (Friends of Music)

Weill, Kurt (1900-1950)

Die Dreigroschenoper. [1928]. Photostat of copyist's manuscript. (First performance, Ber-lin, August 31, 1928)

#### B. Librettos

Cimarosa, Domenico (1749-1801)

Il convito; dramma giocoso per musica. Lis-bona, nella Stamperia di S. T. Ferreira, 1796. (Libretto by Fillipo Livigni; Heineman)

Davy, John (1763-1824)

Rob Roy Macgregor; or, Auld lang syne, an operatic play in three acts, by I. Pocock. New York, S. French, [18—]. (Libretto based on Sir Walter Scott's *Rob Roy*)

Giacomelli, Geminiano (1692-1740)

Cesare in Egitto; dramma da rappresentarsi in Roma . . . il carnevale dell'anno 1728. Firenze, M. Nestunus, [1728?]. (Libretto by G. F. Bussani; Heineman)

Monsigny, Pierre Alexander de (1729-1817)

Le roi et le fermier; comédie en 3 actes, mê-lée de morceaux de musique, par M. Sédaine. Paris, chez la veuve Duchesne, 1779. (Heine-man)

Prot, Félix Jean (1747-1823)

Le printemps; divertissement pastoral en un acte et en vaudevilles, par Pils & Barré. Paris, Cailleau, 1784. (Heineman)

Valaresso, Zaccario (1686-1769)

Rutzvanscad, il Giovine; arcisopratragichis-sima tragedia elaborata ad uso del buon gusto de' gracheggianti compositori da Catuffia Pan-ciano [pseud.] Bologna, nella Stamperia di Lelco dalla Volpe, MDCCXXXVII. (Heineman)

#### Americana

Musical Americana is another area in which the collections are so varied and ex-tensive that it is very difficult indeed to lo-cate prime items that are not already on the shelves. Naturally, the Library takes particular pride in building up its repre-sentation of those native publications and materials which reflect our country's growth in science, literature, and the arts; and in earlier days as now, music rolled from American presses with astonishing profusion.

Among the most sought-after collector's items are the tune-books which were com-piled, during the late 18th and early 19th centuries, by those itinerant singing masters who were the pioneer American music ed-ucators. Since the Library's collection of

tune-books is very close to being the best in the world, the acquisition of several new items (among them one which appears to be unique) is cause for genuine pleasure.

The unique item, the gift of Mr. Pratt A. Ellington is a copy of the earliest known edition of the important *Philadelphia Harmony*, compiled by Andrew Adgate (1750-93). The title page reads as follows:

Philadelphia Harmony; or, A Collection of psalm tunes, hymns, and anthems, selected by A. Adgate: together with The Rudiments of music, on a new and improved plan. By A. Adgate P. U. A. Philadelphia: printed for the Author, & sold by Watson & Adgate, at their Card-Manufactory, Front-Street, seven doors below Arch Street. [1789]

The history of the beginnings of the *Philadelphia Harmony* and the *Rudiments of Music* with which it is invariably associated is quite complex. About this, Allen P. Britton wrote:

The first edition of the *Rudiments of Music*, published as it was without music [in 1788], is a rather unusual work, since in the 18th century musical instructions were normally accompanied by a collection of tunes. When Adgate sought to remedy this situation by adding music, he created a baffling problem for later bibliographers. The *Rudiments of Music* had been copyrighted as published in the first edition [of 1788], and, perhaps to protect this copyright, which appears in its original form in all later editions, he chose to maintain the identity of the title after he had combined the instructions with a collection of tunes to which he gave the name *Philadelphia Harmony*.<sup>9</sup>

When Professor Britton wrote the above, no exemplar of the first combined edition was known, and he was faced with a curious situation in which all extant editions (beginning with that of 1790, a copy of which is in the collections), bore dual title pages—a separate one for the *Rudiments* and a separate one for the *Philadelphia Harmony*. The *Rudiments* continued to bear its own

imprint throughout the book's career, and until the fifth edition of 1797, separate pagination as well. With the fifth edition, continuous pagination was adopted, but the double title page was retained in all nine editions, the last of which came out in 1809 (long after Adgate's death in 1793) in an unusual shape notation.

The division's newly acquired Adgate is the long-sought missing first combined edition (a little the worse for wear, as tune-books in general tended to be), complete except for one leaf (pp. 7-8) of the *Rudiments*. On the title page Adgate is given as the sole compiler; the title page plate of the 1790 edition has been altered to show "Adgate and [Ishmael] Spicer" as co-authors, and the imprint has been changed to read "printed for the author." It is interesting to note that the title page of the 1789 edition of the *Rudiments* (also in the division), which was deposited for copyright with the Secretary of State, did not actually reach that office until November 18, 1790, and it seems quite possible that the Library's new acquisition, a combined edition which does not include a separate title page for the *Rudiments*, in fact preceded the 1789 *Rudiments* in print.

The division also acquired four rare tune-books from the library of the early American singing master Joseph Stone (1758-1837), which was willed to the Bangor Theological Seminary upon his death. The Stone tune-books were purchased with Heineman Foundation funds. The most spectacular new item is a fine copy of the 1778 edition of Andrew Law's *Select Harmony*, previously known in only a single incomplete exemplar located in the library of the Connecticut Historical Society at Hartford. The title page is reproduced in this issue in facsimile. Another find was a second edition of *The Universal Psalmist* (London, 1764), compiled by Aaron Williams (1731-76). It may seem a bit odd to find an English

<sup>9</sup> "Theoretical Introductions in American Tune-Books to 1800," unpubl. doct. diss., University of Michigan, 1949, p. 482.

# SELECT HARMONY:

Containing in a plain and concise Manner, the

## RULES OF SINGING:

TOGETHER WITH,

A Collection of PSALM TUNES, HYMNS and ANTHEMS.

By ANDREW LAW, A. B.

### ADVERTISEMENT.

THE times being such, that it is impossible to get plates cut for all the musick at first proposed, there will be an addition made as soon as they can be done; and what is now printed with types, with a further illustration of some things, will then be printed on paper of the same size and quality of that on which the music is now printed.

CHESHIRE, December 10, 1778..

Title page of Andrew Law's *SELECT HARMONY* (1778).

tune-book reported in a section on Americana, but it should be borne in mind that Williams, completely forgotten today, exerted perhaps the strongest influence on the future course of 18th-century American singing-school music except for William Tans'ur (1706–83). As a matter of fact, the Williams *Universal Harmonist* and Tans'ur's *Royal Melody Complete* were combined on this side of the Atlantic to form a new tune-book in two parts. This double volume was brought out in 1769 by Daniel Bayley of Newburyport, Mass., under the title, *The American Harmony*!<sup>10</sup>

<sup>10</sup> See Irving Lowens, and Allen P. Britton, "Daniel Bayley's *The American Harmony*: A Bibliographical Study," *Papers Bibl. Soc. Amer.*, XLIX (1955), 340–354.

The Stone copy of the Williams *Universal Psalmodist* is the fourth to be located in this country. Also new in the Library is the Stephen Jenks (1772–1856) *Delights of Harmony; or, Norfolk Compiler* (Dedham, Mass., 1805), previously known in only four copies. This contains much native-composed music and an interesting list of subscribers. The fourth Stone tune-book is the anonymous *Select Harmony: The Fourth Part of Christian Psalmody* (Boston, 1813). The copy bears a separate copyright notice slip pasted on the verso of the title page.

Funds from the Friends of Music enabled the Library to acquire yet another choice tune-book, the *Columbian Harmonist No. 2* (New Haven [1794]), by Daniel Read (1757–1836), with which is bound a copy of the excessively rare *Additional Music* brought out by the compiler in



1801. As recently as 1952, no exemplar of this *Additonal Music* had been found;<sup>11</sup> the Library's copy matches the one quite recently uncovered in the collections of the American Antiquarian Society at Worcester, Mass.

One piece of sheet music should be noted in passing. As might be expected, the Library's holdings of various early editions of the *Star-Spangled Banner* are truly awe inspiring in number and variety. The national anthem is not only of the greatest possible interest in the National Library, it was also the particular hobbyhorse of the late Richard S. Hill, former head of the Music Division's Reference Section, who wrote many of these annual reports in previous years. An additional imprint is cause for celebration. Thanks to the generosity of Mr. Lester S. Levy of Baltimore, one of the country's best known sheet-music collectors, the Library now has a fine copy of the edition published by Oliver Ditson in 1848 (No. 21 in Joseph Muller's standard bibliography), and one of the division's few lacunae has been filled.

### Miscellaneous

As usual, the Library received a considerable amount of rich and varied miscellaneous material that does not fit conveniently into any of the above categories.

From the distinguished American artist (and chamber music enthusiast) Prentiss Taylor, whose work is represented in many of the most prominent museums throughout the country, came a gift of 37 printed programs of concerts played by the Budapest String Quartet in the Coolidge Auditorium. Offhand, this might seem much like bringing coals to Newcastle, since quite a few Budapest programs accumulated in

the Library during the 23 years this sterling ensemble was resident here. But Mr. Taylor's programs are unique since they all contain sketches of the four members of the quartet made by him during the actual concerts. They thus constitute intriguing pictorial documentation of the Music Division's concert-giving activities.

Some years ago, Charles Munch (then conductor of the Boston Symphony Orchestra) published an autobiographical volume entitled *Je suis chef d'orchestre* (Paris, 1954). The book was evidently of interest to American as well as French readers, and as a consequence, the Oxford University Press brought out *I Am a Conductor* (New York, 1955), an English translation by Leonard Burkat, music administrator of the Boston Symphony. Mr. Burkat, who is now the director of Columbia Masterworks, very kindly presented the typescript of his translation with corrections and notations in his hand to the Library.

The Leonard Bernstein of the older generation was surely Walter Damrosch (1862-1950), opera and symphony conductor, composer and educator, who pioneered in bringing good music to millions of his fellow countrymen by radio and persuaded them, by the force of his personality and his remarkable eloquence, to understand and appreciate it. Mrs. Robert Littell, one of his four daughters, generously presented to the Library 46 scrapbooks, as well as a set of the printed materials which were prepared for the Music Appreciation Hour he conducted over the National Broadcasting Company's radio network for so many years—truly essential sources of information for the student of Dr. Damrosch's long career.

Another interesting accession was a collection of sheet music formed by the renowned American actress Minnie Maddern Fiske (1865-1932). This was transferred to the Music Division from the Fiske Collection in the Manuscript Division.

<sup>11</sup> See Irving Lowens, "Daniel Read's World: The Letters of an Early American Composer," *Notes*, IX (March 1952), 233-248.



Ira Gershwin (b. 1896) has enriched the Library beyond measure through generous gifts of his brother's manuscripts, but it should not be forgotten that he, too, is a major figure in the history of the American musical theater. Besides the George Gershwin materials mentioned earlier in this report, Mr. Gershwin deposited the typescript, galley proofs, and original drafts and notes for his own *Lyrics on Several Occasions* (New York, 1959), published by Alfred A. Knopf.

The outstanding authority on the life and times of Victor Herbert (1859–1924) is undoubtedly Edward N. Waters, mentioned above. In addition to his other gift Mr. Waters presented to the Library (a) a complete index to the separate numbers in Herbert's operettas, arranged by title, parenthetical or alternative title, first line, refrain, and section; (b) a complete index to the characters in the operettas; (c) a complete list of his compositions; and (d) a complete index to the phonograph recordings made by Herbert as a cellist and as conductor of the Victor Herbert Orchestra—all unique reference aids.

From Mr. Waters also came (as a deposit) a copy of the Hofmeister edition of Franz Liszt's *Mosonyi Gyászmenete Zongorára* with emendations and additions in the composer's hand.

Another item of Lisztian interest, purchased with Heineman Foundation funds, is the following:

Burgmein, J. [pseud.]

Le Livre des sérénades; 15 morceaux caractéristiques pour piano à 4 mains. Poésies par Paul Solanges; illustrations par A. Edel. Milano: Editions Ricordi [1879].

The author of this rare and lavish publication was, in fact, Giulio Ricordi (1840–1912), grandson of the founder and, at the time, head of the famous Italian firm of music publishers. The volume bears a dedication to Franz Liszt, who later presented it to an admirer. About 2½ years

before his death, Liszt was still the gallant with the ladies, as the following inscription on the flyleaf written in his hand bears witness: "En tout pays et toute langue Madame Pauline Vörös (ossia BB) doit être sérénadée. Son très affectionné serviteur F. Liszt. Février 84 Budapest."

The opportunity to acquire an important periodical lacking in the division's collections comes very rarely. For the first time in many years, this improbable event transpired, and with Friends of Music funds, the Library was able to purchase a continuous run of the *Musical World* (London) covering the years 1844–80, a lacuna which was difficult indeed to fill.

Last, but certainly not least, is an extraordinary collection of materials on noted organs and organists of the world, assembled by Mr. H. J. Winterton of Muskogee, Okla., over a period of more than 30 years. The data Mr. Winterton succeeded in amassing is truly awe inspiring—it includes histories and specifications of approximately 800 organs, 71 albums of photographs containing nearly 3,000 individual pictures, and a vast quantity of correspondence and biographical data about organists. The Winterton collection is very neatly organized; it is a mine of detailed information about the king of instruments and those who play it. Mr. Winterton presented it to the Library shortly after celebrating his 86th birthday.

### Sound Recordings

The most significant gain of the year in sound recordings, the John Secrist Collection, begins this report, but many other important materials were also received. Perhaps the most extensive single gift was a group of no less than 133 tapes presented to the Library by the Columbia Broadcasting System, covering events of historic significance most of which transpired during 1960. A very much abbreviated listing follows:

Republican National Convention, 1960 (31 tapes)  
 Democratic National Convention, 1960 (26 tapes)  
 Nikita Khrushchev, news conference, May 18, 1960 (4 tapes)  
 Nikita Khrushchev, "Paris Special," May 18, 1960 (6 tapes)  
 Nikita Khrushchev, speech to the 15th Session of the UN (6 tapes)  
 Harry Truman, news conference, July 2, 1960 (1 tape)  
 John F. Kennedy, news conference, July 4, 1960 (1 tape)  
 President Eisenhower "State of the Union" Address, January 7, 1960 (2 tapes)  
 President Eisenhower, speech to the 15th Session of the UN, September 22, 1960 (1 tape)  
 President Eisenhower, television speech, March 8, 1960 (1 tape)  
 President Eisenhower, news conference, June 27, 1960 (1 tape)  
 John F. Kennedy, "Victory Statement," November 9, 1960 (1 tape)  
 Nelson Rockefeller, news conference, July 18, 1960 (1 tape)  
 Prime Minister Macmillan, speech to the 15th session of the UN, September 29, 1960 (2 tapes)  
 Radio Programs:  
     "Big News of 1959" (2 tapes)  
     "The Year Gone By (1959)" (4 tapes)  
     "Space Survey—1960" (2 tapes)  
     "The Death Penalty of Chessman" (2 tapes)  
     "How Effective Is an Intellectual?" (2 tapes)  
     "How Healthy Are Americans?" (1 tape)  
     "How Good Is Our Food?" (1 tape)  
     "Christmas with Bing [Crosby]" (2 tapes)  
     "Hidden Revolution—20th Century Nomads" (1 tape)  
     "Race Relations in the Sixties" (1 tape)  
     "Better Schools" (1 tape)  
 Newport Jazz Festival, July 1960 (8 tapes)  
 World Jazz Service ((22 tapes)

Other notable additions included:

"Profile—Bay Area," broadcast March 27 and June 30, 1962 (5 tapes; gift of Radio Station KQED)  
 "Bagdad by the Bay;" interview of Dr. Edward Teller by Norman Cousins (1 videotape)  
 "Time for Decision" (1 videotape)  
 Compositions by Aurelio de la Vega (2 tapes; gift of the composer)

Paul Winter Sextet and pianist Tong Il Han; concert at the White House, November 19, 1962 (2 tapes; gift of President Kennedy)  
 String Quartet by David Amram (1 tape; gift of the composer)  
 Violinist Charles Treger and pianist Ann Schein; concert at the White House, April 16, 1963 (1 tape; gift of President Kennedy)  
 Robert Frost Birthday Dinner (2 tapes)  
 Basil Rathbone, reader, and the Consort Players; concert at the White House, April 30, 1963 (1 tape; gift of President Kennedy)  
 American International Music Fund, Inc.; contemporary works (26 tapes)

Throughout the year, the commercial record manufacturers, large and small, continued their generosity in presenting their products to the Library. The following list of donors must be sufficient to indicate the gratitude the Library feels for these valuable gifts, without which this rapidly growing part of the collections would be far less significant:

ABC-Paramount Records, Inc.  
 New York, N.Y.  
 Ambassador Record Corp.  
 New York, N.Y.  
 Am-Par Record Corp.  
 New York, N.Y.  
 Audio-Fidelity  
 New York, N.Y.  
 Budd Productions  
 New York, N.Y.  
 Cadence Records, Inc.  
 New York, N.Y.  
 Cantate Records Co.  
 Wakefield, Mass.  
 Capitol Records  
 Hollywood, Calif.  
 Carlton Record Corp.  
 New York, N.Y.  
 Columbia Recording Corp.  
 Bridgeport, Conn.  
 Composers Recordings, Inc.  
 New York, N.Y.  
 Concertapes, Inc.  
 Wilmette, Ill.  
 Decca Records, Inc.  
 New York, N.Y.

Del Fi Records, Inc.  
 Hollywood, Calif.  
 EMS Recordings, Inc.  
 Brooklyn, New York  
 Elektra Records  
 New York, N.Y.  
 Enrichment Materials, Inc.  
 New York, N.Y.  
 Folksong Society of Minnesota  
 Minneapolis, Minn.  
 Folkways Records & Service Corp.  
 New York, N.Y.  
 Golden Crest Records, Inc.  
 Huntington Station, New York  
 Golden Voice Recordings (now Greater Re-  
 cording Co.)  
 Brooklyn, N.Y.  
 Grolier Enterprises, Inc.  
 New York, N.Y.  
 Herald-Ember Records  
 New York, N.Y.  
 High Fidelity Recordings, Inc.  
 Hollywood, Calif.  
 LP Sales Corp.  
 New York, N.Y.  
 Library of Recorded Masterpieces  
 New York, N.Y.  
 Lively Arts Recording Corp.  
 Bergenfield, N.J.  
 London Records, Inc.  
 New York, N.Y.  
 MGM  
 New York, N.Y.  
 Mercury Record Corp.  
 New York, N.Y.  
 Monitor Records  
 New York, N.Y.  
 Octave Records, Inc.  
 New York, N.Y.  
 Pacific Enterprises, Inc.  
 Hollywood, Calif.  
 Philips Records  
 Chicago, Ill.  
 Playhouse Records  
 Los Angeles, Calif.  
 Precision Radiation Instruments, Tops Records  
 Division  
 New York, N.Y.

Radio Corporation of America, RCA Victor  
 Division  
 New York, N.Y.  
 Record Source, Inc.  
 Yonkers, N.Y.  
 Reprise Sales Co.  
 Hollywood, Calif.  
 Square Dance Associates  
 Freeport, L.I., N.Y.  
 Stand Company, Inc.  
 New York, N.Y.  
 Teaching Systems, Inc.  
 New York, N.Y.  
 Vanguard Recording Society  
 New York, N.Y.  
 Vox Productions  
 New York, N.Y.  
 Weston Woods Studios  
 Westport, Conn.  
 Word Records, Inc.  
 Waco, Tex.

### *Archive of Folk Song*

The Archive was able to add to its collection several substantial and important acquisitions. In 1959 Mr. Paul F. Bowles, well-known composer, playwright, and author, obtained a generous grant from the Rockefeller Foundation to record the diversified musical traditions of Morocco. His gifted labors under this grant resulted in 65 uniquely valuable tapes for the Library's collections. Even though he has exhausted the money from the grant, Mr. Bowles has continued his field recordings and recently presented to the Archive five additional reels of Moroccan folk music, accompanied by scholarly field notes.

Another valuable acquisition, long anticipated, is a duplicate of George Korson's unique collection of 100 bituminous coal miners' folksongs and ballads, most of which were recorded by him in 1940. Many of these texts are included in his book *Coal Dust on the Fiddle*. Mr. Korson recorded this material in remote mining camps, mostly in the Appalachian region—

from western Pennsylvania, through eastern Ohio, Maryland, West Virginia, Virginia, eastern Kentucky, Tennessee, and Alabama. In some of the mining towns of the South, he followed in the footsteps of Cecil Sharp. While Sharp was interested only in traditional British folksongs, Mr. Korson concentrated on recording the occupational folksongs and ballads of the bituminous miners in the same region. Also represented in this collection are folksongs and ballads from the Middle West, the Southwest (New Mexico), and eastern and western Canada—all related to the mining occupation. Racial and national influences are also reflected.

A third interesting acquisition made by the Archive resulted from a loan of the Dr. Frederica de Laguna collection for duplication. It consists of 8 reels of tape recorded by Dr. de Laguna among the Indians of Alaska. These are in addition

to the 35 reels already duplicated and added to the collections of the Archive. The tapes were made available to the Archive by the American Philosophical Society, which provided the grant that enabled Dr. de Laguna to conduct her field research.

From this long catalog of the year's acquisitions, it is evident that the collections and the resources of the Music Division continue to expand—notable gains were registered in every category here discussed. But the building of a great research collection is, of necessity, a never-ending task. Next year's report will undoubtedly add further luster to the division's international reputation as one of the great music libraries of the world.

IRVING LOWENS  
*Assistant Head,  
Reference Section, Music Division*

# Prints and Photographs

THE COLLECTIONS of the Prints and Photographs Division were increased during the year by more than 50,000 items, which were received by gift, purchase, transfer from other Government agencies, by exchange with other institutions and dealers, and through copyright deposits. Included in this figure are 320 fine and historical prints, 1,030 original drawings and sketches, 290 Historic American Buildings Survey measured drawings, 1,309 posters, 300 book jackets, 101 decks of playing cards, more than 28,000 photographic negatives and 8,000 photographs, and 7,500 reels of motion pictures, not to mention innumerable color reproductions, bookplates, postcards, and other miscellaneous items. We shall describe in the pages that follow some of the highlights of the year's acquisitions.

## *Fine Prints*

### PENNELL COLLECTION

Benton Spruance's term of office as one of the artist members of the Pennell Fund Committee came to an end in December 1962. Mr. Spruance served on this committee, which selects prints purchased for the J. and E. R. Pennell Collection, with distinction and enthusiasm and contributed a great deal from his knowledge of prints and printmaking and his familiarity with contemporary artists. His successor, chosen by an *ad hoc* committee convened in accordance with the terms of Joseph Pennell's will, is Rudy O. Pozzatti, a well-known printmaker who is Professor of Art at Indiana University.

The Pennell Fund Committee met several times during the year and recommended the purchase of 249 prints. One meeting of the committee took place just prior to the opening of the Library's 19th National Exhibition of Prints which was held for the first time on a biennial schedule. These exhibitions provide a unique opportunity for the members of the committee to see the recent work of nearly all major printmakers who are active in the United States. From the 96 prints selected for exhibition by a Jury of Admission, composed of Edmond Casarella, Michael Ponce de León, and Benton Spruance, the Pennell Fund Committee chose 14 prints, and 4 more from the entries which were not exhibited. The figure would have been larger had not a number of the prints submitted to the 19th National Exhibition been previously acquired from other exhibitions or from dealers.

An exhibition of recent Polish prints assembled by the Pratt Institute in Brooklyn, N.Y., was the source from which 14 lithographs and woodcuts by 10 artists were purchased. One of the woodcuts is a self-portrait by Jerzy Panek. Aside from being an addition to the Library's constantly expanding representation of contemporary European printmaking, the print was also selected for the collection of self-portraits which was initiated several years ago. Other self-portraits acquired during the year were executed by Leonard Baskin, Warrington Colescott, Morton Dimondstein, Joachim Palm, Raphael Soyer, Jacques Villon, and Jens F. Willumsen.



The Library's Bradley, Hubbard, and Pennell collections of artist prints now include more than 100 self-portraits; the earliest one is that of Heinrich Aldegrever. A special exhibition of 65 of these portraits opened at the Library in September and will be circulated subsequently by the Smithsonian Traveling Exhibition Service.

Notable among the purchases made during the year are Milton Avery's drypoints called *Rothko with Pipe, in profile*, and *Bathers* and his woodcuts *Fantail Pigeon* and *Dancer*; several early prints by the influential British printmaker and teacher Stanley William Hayter; and two woodcuts by Hans Schmidt, the calligrapher of Mainz, which bear beautifully lettered verses from I Corinthians, Chapter 13, beginning "Wenn ich mit Menschen und mit Engelszungen redete" and the maxim, "Wo der Geist des Herrn ist, da ist Freiheit."

Two handsome portfolios of prints were also purchased: *The Ten Commandments* of Ambrose Bierce (from his *Devil's Dictionary*), interpreted by Peter Paone in a series of etchings and aquatints; and *The Encantadas*, two sketches from Herman Melville's story, with six drawings by Rico Lebrun, cut on wood by Leonard Baskin and published at Mr. Baskin's Gehenna Press in an edition of 150 copies.

An unusual group of lithographs representing new techniques developed by Eugene Feldman is also among the noteworthy acquisitions. Mr. Feldman, a teacher of printmaking, is also the proprietor of a commercial printing shop. His engraving camera and presses, coupled with his profound knowledge of fine printmaking, have provided him with a unique opportunity to develop these techniques. Using enlarged images from his own photographic negatives and transparencies, he prepared lithographic plates for color printing and printed them with great inventiveness. Despite their photographic origins, Mr. Feldman's bold lithographs

are as personal and "original" as anything drawn in tusche or crayon on stone. His work was exhibited at the Stedelijk Museum in Amsterdam and at the Kunstgewerbemuseum in Zurich. The prints purchased for the Library include such disparate subjects as a view of Philadelphia from the Schuylkill River, a gondolier in Venice, and sea gulls.

While a great many of the prints acquired for the Pennell Collection were done by contemporary artists, both American and foreign, an effort was made to strengthen the coverage of a somewhat earlier period. To this end, the Library was able to purchase four impressive lithographs of fruit by Marsden Hartley, as well as *Yachts*, one of Charles Sheeler's few works in this medium, *Still Life*, an important lithograph by Max Weber, and a fine group of etchings and lithographs by Arthur B. Davies.

The year 1962 marked the centennial of the birth of Arthur B. Davies, the American painter and printmaker. Several dealers and museums seized upon the occasion to show a broader selection of Davies' work than had been seen in decades. Davies was already represented in the collections and now, with the addition of 22 etchings and lithographs to the Library's holdings, there is a really satisfactory coverage of his work. Early in his career, Davies went to Europe where he absorbed the work of the younger, experimental French painters. His earliest prints reflect the exoticism of such romantic artists as Delacroix and Chasseriau, and it is scarcely surprising that he should have found the dreamy classicism of Puvis de Chavannes and of the Nabis<sup>1</sup> also to his taste, considering his search for subjects and forms that were quite apart from

<sup>1</sup>The group of French artists which was active about 1890 and which included Maurice Denis and Emile Bernard.

familiar, contemporary life. What is perhaps more extraordinary is that the gentle, idyllic Davies was attracted by the discoveries of Picasso and his associates and, after about 1910, derived his forms from African art, from Cubist painting, and from the large decorative paintings of Matisse.

Davies was the able president of the Association of American Painters and Sculptors, Inc., the group that organized the Armory Show in 1913 (its 50th anniversary was celebrated this year with a reconstruction of the exhibition in its original setting). Prints in the exhibition by several of the artists in the group were also added to the collections.

The list of artists whose prints were purchased for the J. & E. R. Pennell Collection follows:

*Artists of the United States*

Albers, Josef  
Antreasian, Garo Z.  
Avery, Milton  
Azuma, Norio  
Baskin, Leonard  
Benton, Thomas Hart  
Bunker, George  
Casarella, Edmond  
Chafetz, Sydney  
Coleman, John  
Coleman, Thomas P.  
Colescott, Warrington  
Davies, Arthur B.  
Dimondstein, Morton  
Dobbins, Anne Cooper  
Edmondson, Leonard  
Eichenberg, Fritz  
Feldman, Eugene  
Foltz, Lloyd  
Foster, Judith  
Graf, Richard  
Hazel, Stephen  
Hartley, Marsden  
Hill, Polly Knipp  
Ihle, John  
Kerkovius, Ruth

Landau, Jacob  
Lasanky, Mauricio  
Le Brun, Rico  
Leiber, Gerson  
Levine, Jack  
Lovell, Rosa Lee  
Margo, Boris  
Maitin, Samuel  
Martin, Stefan  
Marx, Robert E.  
Mazur, Michael B.  
Meeker, Dean  
Meigs, Walter  
Mitchell, Dow P.  
Miyasaki, George  
Morgan, Norma  
Motherwell, Robert  
O'Connell, George  
Paone, Peter  
Peterdi, Gabor  
Phillips, Matthew  
Potoff, Reeve  
Pozzatti, Rudy O.  
Raphael, Joe  
Reese, Emmy  
Sheeler, Charles  
Siporin, Mitchell  
Soyer, Raphael  
Stasik, Andrew J.  
Steg, James Louis  
Thrall, Arthur  
Weber, Max  
Young, Mahonri  
Yunkers, Adja  
Zerbe, Karl

*Artists of Other Countries*

*Australia*

Whiteley, Brett

*Belgium*

Berchmans, Emile  
Crespin, Adolphe de  
Ensor, James  
Privat-Livemont  
Rysselberghe, Théo van

*Brazil*

Silva Delgado, Leandro

*Chile*

Matta Echaurren, Roberto (living  
in Paris)

*Colombia*

Rayo, Omar (living in New York)

*Denmark*

Willumsen, Jens F.

*France*

Aman-Jean, Edmond François

Anquetin, Louis

Bonnard, Pierre

Broche, Jean

Cottet, Charles

Denis, Maurice

Feure, Georges de

Grasset, Eugène

Haass, Terry

Manet, Edouard

Métivet, Lucien

Meunier, Henri

Toulouse-Lautrec, Henri de

Villon, Jacques

*Germany*

Beutlich, T.

Eglau, Otto

Kruck, Christian

Kügler, Rudolf

Majer, Hans Martin

Palm, Joachim

Schmidt, Hans

Wunderlich, Paul

*Great Britain*

Gross, Anthony

Hayter, Stanley William

Moore, Henry

Rothenstein, Michael

*Hungary*

Rippl-Rónai, József

*Italy*

Moreno, Alberico

Savelli, Angelo

*Japan*

Fujimoto, Tomie

Masaji, Yoshida

*Mexico*

Siqueiros, David Alfaro

*Netherlands*

Heyboer, Anton

Reinhold, Nono

Toorop, Jan

Werkmann, Hendrik Nikolaas

*Poland*

Chrostowska, Halina

Gielniak, Józef

Mianowski, Lucjan

Panek, Jerzy

Piotrowicz, Edmund

Sliwinski, Leon

Suberlak, Stefan

Tarasin, Jan

Wejman, Mieczysław

Wojtowicz, Stanisław

*Spain*

Ortega, José (lives in Paris)

*Switzerland*

Klee, Paul

*Yugoslavia*

Herman, Oskar

Kinert, Albert

Kovačević, Edo

Lovrenčić, Ivo

Picelj, Ivan

Prica, Zlatko

Stančić, Miljenko

Several gifts of artist prints were received during the year. The Society of Washington Printmakers continued the generous practice of purchasing a print of our choice from its annual exhibition for presentation to the Library. Selected this year was Minna Citron's etching and aquatint *On a Darksome Road*. Seong Moy, the well-known painter and printmaker, presented a portfolio of prints made by his students and produced under his direction at the Printmaking Workshop of the Cooper Union Art School in New York in 1963. Artists who contributed examples of their own work are Joseph Domjan, Peter Lipman-Wulf, June Wayne, and Wil-

liam Zorach, the sculptor. Mr. Felix Juda and Mr. Oscar Salzer, both of Los Angeles, were the donors of several color prints.

#### HUBBARD COLLECTION

It is fortunate for the Library that so many 19th-century American printmakers felt it necessary to copyright their prints, for copyright deposit has made possible a rich store of such material. There are gaps, however, particularly among earlier prints by American artists, and one of these was filled this year by the purchase, with the aid of the Hubbard Fund, of two rare etchings by Benjamin West. West left the United States in 1760 to seek a career in England—a career far better than a painter could enjoy in America. He succeeded so well that he became the second President of the Royal Academy, and received a greater number of commissions than he could comfortably carry out. The artist also ventured into printmaking on several occasions, and one of his lithographs came to the Library in Joseph Pennell's own collection of prints. The two etchings acquired this year, *The Calling of Isaiah* and *Jeremiah*, are related to the drawings for a large altarpiece that was made by West for the Royal Chapel in Windsor Castle.

A series of 15 lithographs in color by Carle Vernet, depicting the cries of Paris, which was published by Delpech in Paris in 1820, and several additional prints of American historical interest were also purchased with Hubbard funds.

#### American Historical Prints

##### LADIES AND GENTLEMEN:

I have the pleasure to present to you the Myriopticon, which is one of the most interesting and instructive exhibitions that has ever been presented to the public.

Our first scene represents Major Anderson and his band of about 80 men as they appeared

on the night of December 26th, 1860, entering Fort Sumter in Charleston Harbor, after evacuating Fort Moultrie.

So begins the *Myriopticon Lecture*, a 7-page pamphlet which accompanies one of the more novel acquisitions of recent years.

Probably the first device to capture a home audience (the stereoscope was still to make its great impact on the American people), the Myriopticon was manufactured in 1866 by the Milton Bradley Company of Springfield, Mass. According to James J. Shea in his *It's All in the Game* (New York, 1960):

The idea . . . came to Bradley . . . one day in 1866 when he was examining some toys he had ordered from Germany. He was idly turning a toy drum in his hands, watching the brightly colored pictures on its sides pass in review, when it occurred to him that a continuous picture, slowly unrolled, could tell a story.

Hurrying to Lutz [his lithographer], he excitedly outlined his idea. They would print the picture story on a roll of paper, using their lithographic press to achieve gay color. The paper [rolled from one drum to another] would be turned with a crank. To be most effective, the unrolling picture story should be illuminated by passing across the glow of a lamp. To complete the entertainment of a group of people, the operator of the drum must have a commentary on the unfolding scenes.

Bradley's first Myriopticon showed a historical panorama, "Rebellion," for which he drew 24 scenes from the Civil War, many of them quite authentic, for he borrowed heavily from the woodcut illustrations which had appeared in *Harper's Weekly* during the war. He also wrote the descriptive lecture.

In addition to the lecture, each set includes miniature tickets of admission, directions, and a poster advertising the show; the poster, unfortunately, is lacking in our set. Families and friends gathered in the parlors after dinner in much the same way they did during the early days of television, when the owner of a set was the exception.

A letter addressed to the Bradley Company by B. R. Davis, a resident of Vermont, which Mr. Shea quotes, doubtless expresses the reaction of many of the Myriopticon owners:

I have received the new . . . Game and whilst I find it instructive and amusing I must say that it is making changes in our household that are something to think about. Every evening after supper my wife and five children and I foregather in the parlor and the curtains are pulled and the lamp lit. They have elected me as head of the family to recite the lecture and turn the pictures, which I do every evening.

If that was all there was to it everything would be alright. However, we have neighbors . . . I thank you for making [the Myriopticon] and hope many buy so as to make it less crowded in our parlor these evenings.

How familiar are these sentiments!

In the past we have discussed on these pages various aspects of 19th-century America to which the printmakers directed their attention—sports, the theater, transportation, industry and advertising, and buildings, to name a few. They concerned themselves, however, not only with the physical or material aspects of the 1800's but they also produced prints which reveal to us some of the problems of their day. Many Americans of the 19th century, as revealed by the substantial number of prints on the subject, were concerned with excessive drinking. Three prints acquired this past year illustrate temperance crusades and an attempt to regulate the sale of liquor.

*The Drunkard's Progress, or The Direct Road to Poverty, Wretchedness & Ruin*, an etching published by John W. Barber of Hartford, Conn., in September 1826, is one of the earliest American temperance prints in our collection. Four panels illustrate the morning dram, the grog shop, the confirmed drunkard, and the final degradation. Above each picture there is a pertinent quotation from the Bible, and below, a description of the progress of intemperance.

*A Mirror for the Intemperate*, an illustrated broadside printed on cloth by the Boston Chemical Printing Company in the early 1830's, is designed in newspaper style, five columns wide. Illustrated with five small woodcuts, it contains such items as an "Ode to rum" observations of the Superintendent of an almshouse, and the extract of a letter from the Honorable David Daggett, Chief Justice of Connecticut: ". . . the great source of intemperance is to be found in the grog-shops and tippling-houses. . . . When public opinion shall place those who furnish the means of this destructive vice on a level with thieves and counterfeiters, then . . . may we expect to see our land purged from this abomination."

In 1866 the New York State Legislature passed an act ". . . to regulate the sale of intoxicating liquors within the Metropolitan Police District of the State of New York." It prohibited the sale of liquor on Sundays and specified that it could not be sold "to minors without the consent of their superiors, nor to any habitual drunkard . . . nor to any person against the request of any wife, husband, parent or child." Editorials on the law appeared in *Harper's Weekly* for July 7, 1866, and in *Frank Leslie's Illustrated Newspaper* for June 2, 1866.

The cartoonists also commented. *The Effects of the New Liquor Law, No. 1*, a lithograph published by the New York firm of Kimmel & Forster (probably the first of a series), shows a family out for a Sunday stroll. The mother pushes a carriage in which a little girl sits atop a keg of lager beer. The father has a keg and his mug slung over his shoulder, and their young son, drinking from a mug, follows with his own keg. In the right background a man lies sprawled on the sidewalk, and to the left there are several other intoxicated men. (See illustration.) A very similar woodcut



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THE EFFECTS OF THE NEW LIQUOR LAW  
No 1



### OLD HAGAR

*Died March 14th 1835 Aged 104 Years*

appeared in the June 2, 1866, issue of *Frank Leslie's Illustrated Newspaper*.

One of the more unusual prints acquired for the collection is a lithographed portrait entitled *Old Hager; Died March 14th, 1835, Aged 104 Years*. Printed by Willig of Baltimore, Md., after a drawing by A. C. Smith, the lithograph is an extremely interesting study of an old woman who must have been a well-known Baltimore "character." (See illustration.) The following news item was carried in the March

16, 1835, issue of the *Baltimore Republican & Commercial Advertiser*:

#### Old Hager [sic] burnt to death.

A fire broke out about 9 o'clock on Saturday evening last, in a frame house in Apple Alley, near Fleet Street, a portion of which was destroyed. An old black woman, long known in this city as Old Hager [sic], occupied an upper room, to which it was impossible to gain access, and she was accordingly burnt to death. She was laid in a coffin in which she has been in the habit of sleeping for many years.

To our constantly increasing collection of prints documenting 19th-century America, the following items were also added:

- A. Whitney & Sons' car wheel works . . . Philadelphia, Penna. Engraving by Samuel Sartin.
- B. T. Babbitt Co., New York City soap manufacturer. Two original wash drawings which were probably the preliminary sketches for lithographs.
- J. R. Hewitt, saddle, harness and trunk maker and dealer in valises, carpet-bags, whips, etc., Springfield, Mass. Lithograph by Thomas Chubbuck.

Myron A. Decker, manufacturer of grand, square & upright piano fortes. Lithograph by Donaldson Brothers.

Marshall Hall, Lancaster, Pa. This certifies that ----- has contributed ----- for the erection of this building. Lithograph by Thomas Sinclair.

Wilberforce University, Xenia, Ohio. Chromolithograph by Middleton, Wallace & Co.

The Pursuit [*sic*] (Pony Express). Lithograph by Bufford's Print Publishing House. (See illustration.)



Issued from Bufford's Print Publishing House 313 Washington St. Boston.

## THE PURSUIT.

## Original Drawings

The collections of original drawings were enriched by a number of gifts. Mrs. Walter A. Bastedo of New Canaan, Conn., presented several hundred drawings and sketches by her grandfather, the late Cass Gilbert, who was a noted American architect. The collection includes some beautiful watercolors of European buildings and scenery and also many sketches and detailed studies for some of the important buildings he designed—among them the United States Supreme Court, the West Virginia State Capitol, and the Woolworth Building in New York.

William Zorach, the distinguished sculptor of Brooklyn, N.Y., presented, along with his papers,<sup>2</sup> 333 sketches and drawings, including studies for sculpture, informal portraits, and designs for plaques.

A welcome addition to the Cabinet of American Illustration was a gift from Mrs. Foreman M. Lebold of Chicago—an original painting by the late Arthur B. Frost, one of America's best loved illustrators and sporting artists. Frost's illustrations for stories which appeared in *Harper's*, *Scribner's* and *Collier's* magazines are well represented in the collection, but there are few of his hunting scenes. The new acquisition entitled "*We've Got Him Sure*" shows two hunters coming upon a bear unawares. (See illustration.) Frost was an active sportsman, but he had never hunted bears, according to Henry W. Lanier who relates the following on pages 144–145 of his *A. B. Frost, the American Sportsman's Artist* (New York, The Derrydale Press, 1934):

Hugh L. Fullerton wrote a bear story. It appeared in a magazine with Frost illustrations—a sort of medal pinned on a young writer's chest, proving that he amounted to something. Mr. Fullerton liked the pictures so much he acquired them; and, later, meeting the artist, said: "Mr. Frost, you really have a marvellous knowledge

of bears and bear-hunting. You must have hunted them a lot, up in the Pennsylvania mountains or wherever you go, to get the exact look and feel and queer motion of them as you do. I could fairly smell those bears you did for my story. Where have you hunted them most?"

Frost gave him that disarming grin his friends knew well. "I never saw a bear except in the Philadelphia Zoo," said he. "But I like bears. Do me some more bear stories to illustrate."

Samuel Hopkins Adams had a somewhat similar experience, treasuring afterwards the original of a bear tale he published in a magazine; and Frost also made most spirited drawings for a story by Charles D. Lanier in *Scribner's*, picking out of this tale of a West Virginia mountaineer a casual reference of a couple of lines in order to do a grand full page of a hot battle with three bears in the snow.

Many original drawings were added to the Library's archives of American graphic humor. Mrs. Edwin Marcus of New York City presented 253 pen-and-ink drawings by her late husband, who was the editorial cartoonist for the New York *Herald Tribune* from 1913 until his retirement in 1958. The cartoons cover, for the most part, World War II and its aftermath. Although a number of them relate to Presidents Truman and Eisenhower and the domestic problems faced during their administrations, the majority reveal Marcus' concern with international affairs. At least 65 of the cartoons deal with Stalin, Malenkov, and Khrushchev, the dominant theme being the ways in which these leaders thwarted the attempts to bring about peace. Germany and Hitler, Japan and Hirohito, Communist China and Mao-Tse-tung, Egypt and Nasser, all come in for their share of the cartoonist's attention.

Political cartoons were also received from Jefferson D. Yohn, editorial cartoonist of the San Bernardino, Calif., *Sun-Telegram*, who presented 12 of his original drawings. Among the subjects he treated are Russia and the Congo, Russia and Cuba, Communist China and the United Nations, and the high cost of living.

<sup>2</sup> See *QJCA*, XX (June 1963), 184–185.





Artists who contributed original drawings to our fine collection of *New Yorker* cartoons are Constantin Alajalov of New York City, Robert Day of Rockville Centre, N.Y., Roberta MacDonald of Santa Cruz, Calif., Mischa Richter of Provincetown, Mass., and Charles Saxon of New Canaan, Conn.

Victor Weisz of London, England, generously presented the original drawing for his caricature "Mona de Gaulle," published recently in the London *Evening Standard*, which shows President Kennedy seated in his rocking chair, glaring at the "Mona Lisa" (with the face of General de Gaulle), hanging on the wall.

### Posters

The Library's growing artistic poster collection, well on its way to becoming the most comprehensive in existence, was increased by more than 1,000 items, primarily the result of a large-scale gift solicitation program. With the cooperation of the American Institute of Graphic Arts, letters were sent to its members and to other artists, as well as advertising agencies, publishers, industrial firms, and other organizations concerned with the production of posters for commercial use.

Among the artists whose work was acquired for the collection are some of the outstanding poster designers of the present



day: Saul Bass, Herbert Bayer, Lester Beall, Joseph Binder, Robert Gage, Lorenzo Homar, Matthew Leibowitz, Herb Lubalin, Katherine Milhous, Arnold Varga, and Elmer Yochum. Two European poster designers made generous contributions of their work, Pieter Brattinga, a Dutch artist who has been working in New York recently, and Ivan Picelj of Zagreb, Yugoslavia.

Through international exchange and by gift, the Library received advertising posters from the London Transport Executive, the French National Railways, the Swiss National Tourist Office in Zürich, whose gift included the 28 prize-winning posters of 1962, and the Office Suisse d'Expansion Commercial in Lausanne. From the Japan Advertising Artists Club in Tokyo came the prize-winning entries in its annual competition. The Embassies of Denmark and Peru contributed travel posters from their respective countries.

Posters issued by the various agencies of the United States Government do not come to the Library automatically. At the request of Mr. August Heckscher, the President's Special Consultant on the Arts, a special effort was made to procure as many posters as possible, to be used in connection with his survey on the Arts and the National Government, with the result that 95 posters from 16 different agencies were added to the collection.

In his report to the President (published as Senate Document 28, 88th Congress, 1st Session), Mr. Heckscher commented:

The following generalizations can be made in regard to government posters: The best work is intended for audiences overseas (like our best Government buildings); the availability of display space, as with the Armed Forces, tends to make for more effective design; the best posters are those neither designed nor executed by Government personnel but done on outside contract.

A collection of 194 posters that came as a gift from the Talbot County Library in

Easton, Md., was a welcome addition to the division's World War I holdings.

Although the Library has an excellent collection of American posters dating from the 1890's, when the "poster craze" was at its height, until recently its holdings of European work covering this significant period were scanty. During the past year, several important Belgian and French posters were acquired—the work of Emile Berchmans, Adolphe de Crespin, Privat-Livemont, Louis Anquetin, Georges de Feure, Henri Meunier, and Lucien Métivet. These, along with four major examples of poster art, *L'Estampe et l'affiche*, by Pierre Bonnard; *Au pied de l'échafaud*, by Toulouse-Lautrec; *La libre esthétique*, by Théo van Rysselberghe, and Jens F. Willumsen's *Atelier-Udstillingen* (a self-portrait with model), all of which are lithographs drawn directly on the stone or plate by the artists, were purchased from the Pennell Fund, as they are as significant in the history of printmaking as in that of posters.

### Photographs

The several thousand photographs added to the collections during the year—portraits, news events, and many other subjects—are mainly of interest for their pictorial documentation. Included, however, are three groups of master photographs in which esthetic quality is combined with historic interest.

Charles Sheeler, one of the outstanding painters of the United States, is equally distinguished as a photographer, and his work in this medium bears the stamp of his individuality. The Library was fortunate in acquiring several fine examples of his work; among them are *Fuel Tanks*, *Wisconsin*, *Chartres Cathedral*, a portrait of *Constantin Brancusi*, and the *United Nations Building*.

Clemens Kalischer, of Stockbridge, Mass., presented 18 of his handsome photo-

graphs of old houses on Beacon Hill in Boston, which were reproduced in the Swiss periodical *Du* (Zurich). Especially enchanting are his studies of the roof tops, chimneys silhouetted against the evening sky, details of ironwork, and the patterns of brick walks and ivy covered walls.

A collection of 22 salon photographs by the late Max Thorek, well-known Chicago surgeon, author, and one of the foremost amateur photographers of his day, was presented by Mr. S. R. Shapiro of New York City. Born in a small town in the Tatra Mountains of Hungary, Max Thorek emigrated with his parents to Chicago at the turn of the century. Photography, to which he turned to find respite from hard work, anxiety, and grief, became a richly rewarding hobby that he called his "most treasured magic carpet." He was a Fellow of the Photographic Society of Great Britain and of the Royal Society of Arts; he founded the Photographic Society of America; and he was the author of two books on the subject, *Creative Camera Art* (Canton, Ohio, 1937) and *Camera Art as a Means of Self-Expression* (Philadelphia [1947]). In his autobiography, *A Surgeon's World* (Philadelphia, 1943), he wrote, "I am one of those who maintain stoutly that photography is an art, a creative art, if the man behind the camera has artistic talent, and that the camera worker has greatly erred who has been fooled by the current ballyhoo that photography is inferior to other arts as a medium for artistic achievements. I see no reason why films and lenses should put upon the artistic spirit seeking expression obstacles more insuperable than those which confront a sculptor when he stands before a block of unyielding granite or a painter who has only a handful of oil pigments and tufts of hair and an expanse of cloth with which to create a universe. . . . The purpose of the camera artist, like the purpose of any other artist whatever his medium, is to re-

produce for others, not just what his physical eye sees, but the emotion which filled his soul when he saw it."

### *Motion Picture Collection*

An important addition to the Library's motion picture collection was the transfer from the Office of Alien Property, Department of Justice, of more than 800 German, Italian, and Japanese films that had been impounded during World War II. Under the recently enacted Public Laws 87-846 and 87-861, the copyrights for these motion pictures were returned to the original owners, and the Library of Congress was given their permanent custody along with the right to screen or copy them for official use.

This valuable collection supplements several thousand similar motion pictures which have been transferred to the Library by other Government agencies since the end of the war. Included among them are newsreels and documentary, scientific, entertainment, and other films produced in Germany, Italy, and Japan during the period 1930-45, for the most part, but with a few dating from the 1920's or earlier.

The principal source of the motion picture acquisitions was, as usual, the copyright deposits. Since the storage of films alone constitutes a serious problem, all copyrighted motion pictures are not added to the Library's permanent collection; instead, each year a selection is made, based upon the merits of the films and their potential value for future reference and research use.

In the category of entertainment films, including both features and short subjects, approximately 180 titles were chosen for preservation. It is the Library's practice to take all motion pictures which receive more than one of the major citations: Academy Award, Box Office Champion, Film Daily Honor Roll, National Board of Review Citation, and the film critics' "Ten

best" lists. Among the 25 which met this requirement are *The Alamo* (Alamo Company), *Exodus* (Argyle-Alpina, S.A.), *No Time for Sergeants* (Warner Brothers), *The Parent Trap* (Walt Disney Productions), *A Raisin in the Sun* (Columbia Pictures, Inc.), and *The World of Suzie Wong* (Paramount-British Pictures, Inc.). A few of the many other features and short subjects selected this year were: *I Aim at the Stars: The Wernher von Braun Story* (Columbia Pictures, Inc.), *The Naked and the Dead* (RKO Teleradio Pictures), *The Pleasure of His Company* (Paramount Pictures, Inc.), *Holiday for Champions* (Columbia Pictures, Inc.), *Munro* (Rembrandt Films), and *Pacific Paradise* (Universal Pictures Company).

Because of the continued scarcity of newsreel coverage in motion pictures, all available issues of *News of the Day* (MGM) and *Universal International Newsreel* (Universal Pictures) have been added to the collection.

The number of copyrighted "non-theatrical" films selected was considerably larger than that of the entertainment group. In this category are educational, scientific, and documentary motion pictures of all kinds produced by or for universities, industrial firms, and medical, religious, and other organizations, such as the American National Red Cross, Coronet Instructional Films, Calvin Productions, Inc. (complete courses in advanced algebra and biology), Encyclopaedia Britannica Films, Inc., the Bell Telephone Company, the Indiana University Audio-Visual Center, and the United States National Academy of Sciences, the sponsor of the *Planet Earth* film series.

The numerous television films and kinescopes added to the collection during the year should be of great interest to the future student of American history and civilization. Programs such as the *CBS Reports*, *Person to Person*, *The Twentieth Century*, *Search*, *Almanach Newsreel*, *Greatest Headlines of the Century*, *Sportfolio*, and

*Expedition* will form an invaluable supplement to the newspaper and periodical accounts of life in our times. Representative samples of some of the popular entertainment series, *The Danny Thomas Show*, *Perry Mason*, and *Naked City*, will serve to throw light on the taste and certain other aspects of living in the mid-20th century.

Gifts of films are always welcome, as a great deal of worthwhile material is not copyrighted. This year there were a number of noteworthy gifts. The Columbia Broadcasting Company was the donor of *A Tour of the White House with Mrs. Kennedy*, also *The Flight of the Sigma 7* (12 reels of the six orbital flight of Commander Walter M. Schirra on October 3, 1962), and the films of the first international Telstar broadcasts. The National Broadcasting Company also presented films of the Telstar broadcasts, together with several of its *Project 20*, *Breakthrough*, and *DuPont Show of the Week* programs.

The National Film Board of Canada contributed a group of 13 of its outstanding productions, among which were *City of Gold*, one of the first major films to use the technique of animating still pictures, *Canada at War*, *Women on the March*, and three of Norman McLaren's unusual animated films, *Begone Dull Care*, *Neighbors*, and *Rythmetic*. Other noteworthy gifts are a small collection of films made in Africa, India, and Southeast Asia in the 1920's, from Colonel Herford Cowling, and a film on American relief in Russia during the famine of 1922-24, from the New York State Library.

Through the Library's international exchange program we received 88 issues (January 1955 through August 1962) of *Deutschlandspiegel*, the German monthly newsreel.

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# Scandinavia— A 10-Year Survey\*

IN A RESTRICTED SENSE Scandinavia is defined as the great peninsula of Northern Europe, consisting of Norway and Sweden, but in the larger sense it also includes Denmark and Iceland—all the countries where Old Norse was spoken or where any of the Scandinavian languages are spoken at the present time.

The Scandinavians themselves use the term *nordiska staterna* (Nordic States) with which Finland is associated both politically and economically. This survey does not include Finland, as separate reports on that country appear annually in the *Journal*. It should be noted, however, that a number of publications cited in the next section of this report include material on Finland.

The Nordic countries are among the oldest in Europe. Their languages are similar and there are common features in their historical and cultural development. At present there is a remarkable stability in their political, economic, and social life. They have preserved their old historical traditions and are at the same time liberal minded in the highest degree. Norway, Denmark, and Sweden are kingdoms, and the question of abolishing the hereditary monarchies has never been seriously discussed, even after the two world wars when

several European monarchies were converted to republics. Moreover, their old constitutions still provide that "the King shall govern alone." From the point of view of constitutional practices, they are well-developed democracies based on the principle of parliamentarianism. Only Denmark, in 1953, enacted a new constitution which, according to the letter of the document, is based on the principle of a parliamentary monarchy. In Sweden, a royal commission was appointed in 1954 to investigate major questions related to the coordination of the written constitution with political life.

These countries have been governed, since the thirties, by Social Democrats. They have preserved their capitalist features, although they have a highly developed social welfare system and modern labor conditions. Iceland and Finland are modern democratic republics.

In the course of the last 10 years, Scandinavia, as a whole, and the Scandinavian states, individually, have been the subject of a great number of publications treating many different aspects of their existence and development. The following works, representing only a selection of the numerous publications acquired by the Library of Congress, deserve special mention.

## Scandinavia as a Whole

The history of Scandinavia from the Age of the Vikings to the establishment of the modern democracies is presented in *Scandinavia, Past and Present* (Odense, 1959), edited by Jørgen Bukdahl and

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\*This report does not include the law books and other periodical publications which are usually reviewed in other issues of this *Journal* nor does it include the great number of works published by universities, various learned institutions and societies. These may be the subject of a separate report in the future.



others. This 3-volume symposium of contributions by various scholars contains numerous luxurious colored illustrations. Two illustrated monographic studies by Eric Carl Gabriel Oxenstierna, *Järnålder, guldålder* (Stockholm, 1957) and *Die Nordgermanen* (Stuttgart, 1957), describe life in Scandinavia from the Stone and Bronze Ages (2000 B.C.) to the Age of the Vikings in the 10th century. Scandinavia, from the Ice Age to the Iron Age and the age of migration, is historically treated in Walter Ulrich Guyan's *Zwischen Nordsee und Eismeer* (Bern, 1954). The history of civilization in Scandinavia during the Middle Ages is presented in the Swedish encyclopedia *Kulturhistorisk lexikon för nordisk medeltid* (Malmö), of which only six illustrated volumes (1956-61), through the letter H, are in the collections of the Library.

An interesting survey of recent political history is presented by Folke A. Lindberg in *Scandinavia in Great Power Politics, 1905-1908* (Stockholm, 1958). This work deals with the role of the Scandinavian states in international affairs during the period when the control of the Skagerrak and Kattegat and of the Baltic Sea was the prime concern of the great European powers.

On the political and constitutional development of Scandinavia, in its entirety, the Library possesses, among several earlier publications, a monograph by Poul Meyer, *Nordisk folkestyre* (Copenhagen, 1955) and a comprehensive work in English by Joseph A. Lauwerys, *Scandinavian Democracy* (Copenhagen, 1958), dealing with the development of democratic thought and institutions in Denmark, Norway, and Sweden.

The Scandinavian states have perhaps shown closer cooperation among each other in political, economic, cultural, and scientific fields than any other neighboring states. The roots of such cooperation go

back to the 14th century when the old barriers between the Scandinavian peoples seemed to be broken down. Trade and commerce within the northern kingdoms gained considerably from free communication and a common leadership. A united front against German attempts at expansion on the Baltic and North Seas had greater chances of success than separate action by individual states. Denmark (which also ruled Iceland), Norway, and Sweden (including Finland) were practically joined in a personal union in 1380 under Danish Queen Margaret. A council convened in 1397 established a formal union between these states, called the Union of Kalmar. Following the union, the Danish Queen was crowned Queen of all Scandinavia, but each country was to be governed according to its own laws and administrative regulations. Although at the beginning the feeling for a Scandinavian union was strong in all countries, very soon the struggle against Danish hegemony took place, especially in Sweden, and in 1521 the union came to an end. (See also the section on Norway below.) In more recent times much more solid forms of cooperation have existed between the democratic and independent Scandinavian states.

In 1952 Denmark, Norway, Sweden, and Iceland established an international body for cooperation between the legislatures of these countries in various fields, called the Nordisk Råd (Nordic Council); Finland became the fifth member of the Council in 1955. The Library currently receives the annual *Nordisk råd*, which contains the records and proceedings of the sessions of the Council in Danish, Norwegian, and Swedish. The same material may also be found in the publication of the Nordic Economic Cooperation Committee, entitled *Nordisk økonomisk samarbejde*, issued irregularly since 1957 in Oslo, Stockholm, and Copenhagen, in turn. The Commit-



tee also published irregularly a survey in English under the title *Nordic Economic Cooperation*. The Library has received the volumes for 1958 and 1959.

A comprehensive monograph on the foreign trade and economic policy of all the Scandinavian countries is presented by Bertil G. Ohlin in *Utrikeshandel och handelspolitik* (6th ed., Stockholm, 1959).

An illustrated book by George R. Nelson, *Freedom and Welfare; Social Patterns of the Northern Countries of Europe* (Copenhagen? 1953), gives an exhaustive picture of social welfare in Scandinavia, although some material has become obsolete.

The problems of the Scandinavian labor market, in connection with economic collaboration, are discussed by Gerda and Per Boesen in *Nordiske arbejdsmarkedets problemer* (Copenhagen, 1954).

A good book on the geography of Scandinavia is *A Geography of Norden*, edited by Axel Sømme and published in Oslo in 1960 (also in London and New York in 1961). This work is richly illustrated and contains several maps.

For descriptions of Scandinavian countries mention should be made of Sydney A. Clark's *All the Best in Scandinavia* (New York, 1962), which presents a concise survey of the history of Denmark, Norway, and Sweden, as well as a description of the cities and rural areas, their population, their peculiarities, and everyday life. Richard J. MacCullagh has published a beautiful book containing drawings and photographs of "his joyous voyage in sail midst the friendly people of Danish isles," entitled *Vikings' Wake* (Princeton, 1958); and Hans Keusen has gathered a collection of photographs of the Scandinavian countries, their landscape, cities, and peoples in *Bilder aus Europas Norden* (Bern, 1958).

Among the serial publications dealing with Scandinavia as a whole, the following should be mentioned: *Scandia*, issued

twice a year since 1928 under the auspices of the Historical Institute of the University of Lund, which analyzes historical developments in the Scandinavian countries; *Nordisk Kontakt* (Stockholm), published since 1955 in 15 volumes a year, which contains articles and other information on the activities of the legislative and administrative bodies in all five countries belonging to the Nordic Council; *The Scandinavian Economic History Review* (Copenhagen), issued semiannually since 1953, which contains scholarly articles on the economic history of Denmark, Norway, and Sweden; *Nordisk tidsskrift for international ret. Acta Scandinavica juris gentium* (Copenhagen), a quarterly published since 1930, which presents scholarly articles on international law and international relations (the first part in Swedish, Danish, and Norwegian; the second part in English and sometimes in French); *Biblioteka Arnamagnæana* (Copenhagen), published irregularly by the Arnamagnæanske Stiftelse since 1941, which includes studies by various scholars on old Scandinavian literature, languages, and history, in the Swedish, Danish, Norwegian, and Icelandic, and sometimes in the English and other West European languages.

Of great value are two bibliographies relating to Scandinavian foreign policy. *The Scandinavian Countries in International Affairs*, which was issued in 1953 by the Program in Scandinavian Studies at the University of Minnesota and was edited by Folke A. Lindberg and John I. Kolehmainen, presents a selected bibliography of books and articles pertaining to the foreign policies of Denmark, Finland, Norway, and Sweden from 1800 to the end of World War II. *Nordisk utenrikspolitikk etter 1945*, published by the Nobel Institution in Norway (Oslo, 1958), is a bibliography of books and articles on the foreign policy of the Scandinavian countries in general, and of Denmark, Finland, Norway, and Sweden

in particular, which were published after 1945 in the Scandinavian and other languages.

Two works on the world-famous Nobel prizes have been acquired recently: *Alfred Nobel and the Nobel Prizes*, by Nils K. Ståhle (Stockholm, 1960), and *Nobel, the Man and His Prizes*, by Henrik Schück, in a second revised and enlarged edition (Amsterdam and New York, 1962).

### Denmark\*

The Kingdom of Denmark comprises Denmark proper, Greenland (Grønland), and the Faroe Islands lying in the North Atlantic. Greenland and the Faroe Islands enjoy a certain autonomy; they have their own legislative and administrative bodies which function under the supervision of the central Danish Government.

The political and constitutional development of Denmark is covered in a monograph by Kr. Kolding, *Danmarks retsforbund* (Abenraa, 1958). This work is a scholarly discussion of the Danish democracy headed by an elected king in the first centuries A.D., its gradual development into an absolute monarchy, and again into a democracy, beginning with the reforms of 1849 and 1866. Another scholarly study by Nils Nilsson-Stjernquist, *Tillkomsten av 1866 års grundlov* (Lund, 1955), in Swedish, describes the turning point in Danish history when the legislature started to gain power. A general survey of political development in Denmark is also presented by Svend Thorsen in his monograph covering the period from 1849 to 1949, *Folkets veje* (1953). The present Constitution of Denmark is analyzed by Alf Ross in a 2-volume monograph, *Dansk statsforfatningsret* (1959-60).

\*Unless otherwise stated, the publications mentioned in this section were issued in Copenhagen.

The Presidium of the Legislature publishes annually, under the title *Folketinget*, a survey on the Danish Constitution and its historical development, programs of the political parties, and information on the activities of the legislature. This publication has been received regularly since 1950. Another annual, *Folketingsårbog*, which contains complete information on the activities of the legislature during the preceding year, has also been received regularly since 1953. The reports of the legislature, *Forhandlinger*, and an annual journal, *Folketingstidende*, containing information on the activities of the legislature, are currently received, as well as Denmark's official *Ministerialtidende*, comprising the regulations and instructions of various ministries, and its official gazette, *Lovtidende*, published in three parts: laws and regulations, the budget, and treaties with foreign countries. The *Lovtidende* has been published since 1871, and the Library possesses a complete set of it.

*Kongelig Dansk Hof- og Statskalender* is published annually by the chancelleries of the King and of the Prime Minister. It supplies complete information on the Royal household, governmental agencies, provincial governments, city governments, courts, universities, and schools, as well as the press and scientific, cultural, economic, labor, and other organizations. A list of personalities active in various branches of public life, including brief biographical sketches, is published annually in *Kraks blå bog*, the Danish Who's Who.

The following works on the history and activities of the political parties on which the Danish democracy is based deserve special attention: Oluf Bertolt's *En bygning vi rejser* (1954-55), a 3-volume illustrated symposium on the activities and role of the Social Democratic Party, which has been the majority party for many years; and the illustrated work by Erik Rasmussen and Roar Skovmand, *Det Radikale Vens-*

tre, 1905-1955 (1955), on the political ideas of the Liberal Party and its role in Danish political life; and *Til alle mænds tarv* (1956), a survey of the Conservative Party, published by the Party on the occasion of its 40th anniversary. Among the earlier publications, the work edited by Knud Gedde, *De politiske partier* (1949), is a good sourcebook for students of Danish political developments. The symposium edited by Ib Koch-Olsen, *De danske folkerørelser* (1943), is a splendid guide to various other organizations, such as churches, trade unions, and youth organizations.

Statistics and scholarly articles on economic, social, and cultural conditions in Denmark may be found in *Danmarks statistik. Statistiske efterretninger*, published by the Department of Statistics since 1903 in about 80 issues a year. As a summary of statistics in various fields, the Department has published annually since 1896 a *Statistisk årbog*, containing English headings and a subject index. A special monthly, *Vareomsætningen med udlandet*, published by the Department since 1910, covers Denmark's foreign trade. Another monthly, the *Danish Foreign Office Journal*, which has been published in English by the Ministry of Foreign Affairs since 1920, contains data on commercial, cultural, and social affairs.

Monographs by Thorkil Kristensen, *De europæiske markedsplaner* (1958), and by Anders Ølgaard, *Danmarks økonomi og udlandet* (1959), deal with Denmark's foreign trade; and the Ministry of Foreign Affairs published in 1957 a survey entitled *Investment of Foreign Capital in Denmark*. The Grosserer-Societetets Komité in Copenhagen publishes an annual entitled *Verdensmarkedet og Danmark*, which is devoted to foreign trade and which is currently received by the Library.

With regard to economic problems in general, mention should be made of the

research study by Jørgen Pedersen, *Noter til diskussionen om fællesmarked og frihandelsområde* (Aarhus, 1957); Ejler Alkjær's *Distriktsinddeling af det danske marked* (1957); Helge Nørgård's *Danmarks erhvervsforhold i statistisk belysning med afsnit om socialpolitik og finanspolitik* (1958); Erik Ib Schmidt's *Danske økonomisk politik* (1959); and Poul N. Rasmussen's *Danmarks erhverv* (1956). A symposium edited by I. P. Hemmer Hansen, *Dansk købmandstand* (1955), provides articles on business in Denmark and biographical sketches of businessmen. An English-language *Monthly Review of the Economic Situation in Denmark* has been published by the Statistical Department of the Farmer's Bank since 1901.

A history of the Danish economy since 1750 is presented in a 2-volume monograph by Erling H. Olsen, entitled *Danmarks økonomiske historie siden 1750* (1961). H. C. Røder gives a detailed history of Danish shipping, from the opening of the free port in Copenhagen in 1894 to the present, in his 2-volume monograph *Dansk skibsfarts renæssance* (1962).

Among the scholarly research works on economic problems published by the Economic Institute of the University of Copenhagen under the general titles *Indexproblemer*, *Publikationer*, *Memorandum*, and *Studier* are the following works of importance in the Library's collections: Ragnar Frisch's *Notater til økonomisk teori, 1947 (i uddrag)* and Arne Jensen's *Anvendelsen af indeks i bedriften*, both issued in 1955; H. Winding Pedersen's *Næringslivets struktur og sammenslutninger* (1956-); Anders Ølgaard's *Efterspørgselen efter produktionsfaktorer* (1958); and Frederik Zeuthen's *Videnskab og velfærd i økonomisk politik* (1958).

An interesting study on the general development of cultural, social, welfare, cooperative, and educational movements in Denmark is the illustrated monograph by

Peter Manniche, *Living Democracy in Denmark* (1952). A comprehensive sociological research work on the development of Danish society is *Prestige, Class, and Mobility* (1959), by Kaare Svalastoga. Marcus J. Vinding discusses social progress in Denmark in *Hvem ejer fremskridtet?* (1957). The Director of the Institute of Social Research, Henning K. Friis, summarizes the results of Denmark's social policy in three monographs: *Socialpolitik og samfundsudvikling* (1958), *Langvarigt forsorgsunderstøttede* (1960), and *Familien og samfundet* (2d rev. ed., 1960). Holger Horsten's *Børne- og ungdomsforsørge i Danmark* (4th ed., 1962) provides a comprehensive survey on the development of welfare services for children and young people.

A 2-volume monograph by Holger Gad, *Befolknings- og arbejdskraftproblemer i dansk landbrug* (Aarhus, 1956-57), which was published in the series *Studier fra Aarhus Universitets Økonomiske Institut*, is a very interesting piece of research on population and manpower problems in Danish agriculture.

The Library currently receives the bi-weekly *Løn og virke* on labor relations and the labor movement in Denmark, which has been published by the Central Organization of Trade Unions since 1904, and the biweekly *Arbejdsmaendenes og specialarbejdernes fagblad*, which has been published by the Trade Union of Unskilled and Semiskilled Workers since 1896. Both are illustrated and contain articles on labor and the economic situation. An organization for promoting the Danish economy, the Landsforeningen Dansk Arbejde, has published the monthly *Dansk arbejde* since 1910. It contains articles on Danish economic developments and labor conditions.

The monograph of Walter Galenson entitled *The Danish System of Labor Relations*, issued by the Harvard University Press in 1952 as one of the Wertheim Fel-

lowship Publications, is a comprehensive survey of the settlement of labor disputes and other labor relations. The protection of workers and its historical development is covered in an illustrated 2-volume symposium called *Arbejderbeskyttelsen og samaritergerningen i Danmark* (1951-52), edited by Ejner Boch.

An annual entitled *Fagorganisationernes haandbog*, published since 1945, contains laws and regulations relating to labor, as well as the general agreements between central organizations of management and labor. These agreements are concluded for a 6-year period (the last of them, concluded in 1960, will be in force until October 1, 1966) and contain the labor conditions that are compulsory for all member organizations and individual members and provisions on the settlement of disputes, avoidance of strikes, and lockouts; they are considered by the courts as having the effect of law and are peculiar to the Scandinavian system of labor relations.

A handbook edited by L. Sønderstrup, entitled *Arbejderen og produktionen* (1957), is an excellent source of information on labor conditions and the role of workers in production. The activities of the enterprise councils which were established in accordance with the general treaties, mentioned above, in each factory and which consist of the representatives of management and labor are covered by the *Arbejder-haandbog for samarbejdsudvalg* (1954).

Among the many books on Denmark's history, the following should be mentioned: *Danske politiske breve, fra 1830-erne og 1840-erne*, edited by Povl Bagge and Povl Engelstoft (1945-58). This is a 4-volume illustrated work which cites the sources on political history in documents dating from the 1830's and 1840's.

Three illustrated monographs by Palle Lauring, *Vikingerne* (1956), *Valdemarerne* (1959), and *Valdemars sønner og*



*unionen* (1960), describe the history of Denmark and its political and economic problems from the 8th to the 11th century.

The recent history of Denmark is described in a beautiful 2-volume symposium, *Frederik den Niendes Danmark, 1947-1957*, edited by Aksel Dahlerup and Sven Carstensen and dedicated to the King on the occasion of the 10th anniversary of his reign. The book is richly illustrated and contains writings on Denmark's political, cultural, and social developments between 1947 and 1957.

There are several well-illustrated history books and serials on individual parts of Denmark, such as: Mogens Lebech's monograph *Christianshavn* (1955) and his *Gamle skibe, gamle huse* (1959), giving the history and a description of the harbor of Copenhagen; a 2-volume illustrated work by the same author, *Danske købstæder for to hundrede år siden og i dag* (1961), providing a picture of the historical development of Danish market towns over a period of 200 years; a handbook edited by Richard Nielsen and Thorvald Sørensen, entitled *Bogen om Bornholm* (Aabenraa, 1957), which contains the history and a present-day description of the windy island of Bornholm, the habitation of fishermen and a great tourist attraction; and the annuals *Historiske meddelelser om staden København*, *Fynske aarbøger*, *Sønderjydske årbøger*, *Ostjydske hjemstavn*, and others which are currently received in the Library.

*The Land and People of Denmark* (Philadelphia and New York, 1961), by Raymond A. Wohlrabe and Werner E. Krusch, contains a concise history of Denmark from the earliest times up to the period of modern democracy and covers the cities and rural areas of Denmark, with special chapters on the Faroe Islands and Greenland.

A vivid picture of Denmark and the Danes, their everyday life, economy, politics, the rights and obligations of citizens, and of conditions peculiar to the Faroe

Islands and Greenland is presented by P. Nyboe Andersen and Poul Dam in *Det danske samfund* (1957).

A geographical and topographical description of Denmark, as well as a description of the economic and cultural development of the country in general and of its different districts in particular, is given in detail in a fifth edition of Jens Peter Trap's *Danmark*, which was revised and edited by Niels Nielsen and others (5 vols., 1953-1958). The first edition of the book was published in 1864 under the title *Statistisk-topographisk beskrivelse af Kongeriget Danmark*. The Library has copies of the first, second, and fifth editions.

Greenland, which under the 1953 Danish Constitution is an integral part of Denmark, is governed according to the principles of autonomy. With the exception of Australia, it is the largest island in the world. It was actually colonized by Denmark in 1721, although Danish kings considered themselves the rulers of the island as early as the 10th century, and it remained under colonial rule until the enactment of the new constitution in 1953. Greenland now elects its own national council which makes decisions on local affairs; its opinion is also taken into account on all matters concerning Greenland. Its administration is carried out by a special ministry for Greenland's affairs in Copenhagen, a governor in Greenland, and Greenland's district and local councils. Since January 1, 1958, the laws and regulations concerning the island have been published in its official gazette, *Nalunærutit*, which the Library receives regularly. *Beretninger vedrørende Grønlands styrelse* is an official journal containing regulations of the Danish Central Government relating to Greenland.

A complete survey of Greenland's administration, history, culture, daily life, industry, population, and scientific exploration is given in an illustrated book in Eng-



lish, entitled *Greenland*, published by the Royal Ministry of Foreign Affairs (3d ed., 1961). The same information in Danish is supplied by Elias Hansen in his *Grønland på vej mod en ny tid* (1956). Since 1952 the Greenland Association, acting under the patronage of the King and Queen, has published an illustrated monthly, *Grønland*, which contains scholarly and scientific writings on various aspects of Greenland, such as its geology, climate, history, language, economic conditions, culture, and education. The journal is received regularly by the Library. The same organization publishes the illustrated *Årskrift*, an annual.

Since Greenland is nearer the North Pole than any other body of land, its geology, geography, and climate have been the subject of extensive scientific research. One of the publications resulting from the Symposium on the Physical Geography of Greenland, held in Copenhagen (1960) in connection with the 19th International Geographical Congress, is *Physical Geography of Greenland*, a report of Symposium SD2, arranged at the Geographical Institute of the University of Copenhagen under the direction of Børge Fristrup. The volume of 234 pages includes many illustrations as well as maps, diagrams, and tables.

A survey of the political developments in the Faroe Islands, also an autonomous part of Denmark, is given by Asger Møller in his monograph *Færøerne-Danmark* (Aarhus, 1958). *Løgtingstidindi*, an official gazette containing the regulations and decisions of the Løgting, the legislative body of the Islands, as well as the acts of the administration, is also currently received.

Among a comparatively rich collection of bibliographies, the following contain information on the more recent publications. *Danske bogmarked*, published biweekly by the Danish Publishers' Association, is currently received. It contains articles, offi-

cial information, and subject lists of books and periodicals published during the period immediately preceding the publication of the periodical. The same Association publishes *Den bognøglen*, an annual, which lists books and periodicals arranged by subject. Another annual, *Bibliografisk fortegnelse over statens tryksager og statsundestøttede publikationer*, which is published by the Dansk Bibliografisk Kontor, lists all the printed publications of government agencies, universities, and scientific institutions, arranged alphabetically according to institution. This publication has an English preface and an author index. A systematically arranged historical bibliography covering the period up to 1947 is presented by Henry Brunn in his *Dansk historisk bibliografi* (1956). The Dansk Bibliografisk Kontor also publishes annually *Dania polyglotta*, which includes French subtitles, a preface, and an author index listing the books, articles, and résumés published about Denmark in foreign languages.

### Iceland\*

Iceland, in 1930, celebrated the one-thousandth anniversary of the founding of its legislature, the Althing, which is the oldest democratic assembly in the world (established in 930). In 1262 Iceland fell under Norwegian rule, and in 1380 control over its affairs passed to Denmark. The Althing was abolished in 1800 but was reestablished in 1845. As the result of a long campaign for home rule, a union agreement between Denmark and Iceland was concluded in 1918. This gave Iceland a measure of independence under the Danish King, who also became King of Iceland. In 1944 the last ties with Denmark were broken and the modern democratic

\*Unless otherwise stated, the publications mentioned in this section were issued in Reykjavík.

Republic of Iceland was established. A copy of the English text of the Constitution of June 16, 1944, which was issued under the title *The Constitution of the Republic of Iceland* (London, 1948), is among the holdings of the Library.

The following serials are currently received: *Althingiðidindi*, published since 1845, giving a complete picture of the activities of the Legislature of Iceland, and Iceland's official gazette, *Stjórnartíðindi*. The Library has a complete collection of this gazette which covers the period 1096 to date. *Handbók utanríkisráðuneytisins. Manual of the Ministry for Foreign Affairs* (1956) gives information on the foreign relations of Iceland in both Icelandic and English; it also contains a list of the treaties concluded between Iceland and other countries. Statistical material in various fields, such as economics, labor relations, social welfare, population, elections, and foreign trade, may be found in *Hagskýrslur Íslands. Statistics of Iceland*, which includes English headings. The English-language *Statistical Bulletin*, issued monthly by the National Bank and by the Statistical Bureau of Iceland, contains data on the development of the economy and foreign trade.

*Iceland, a Geographical, Political, and Economic Survey* (1952), by Björn Björnsson, and an earlier publication by William Charles Chamberlin, *Economic Development of Iceland Through World War II* (New York, 1947) are both in the Library's collection, as is Arni G. Eylands' *Brief Survey on the Icelandic Farming Industry Today* (2d issue rev. and enl., 1955), published by the Ministry of Agriculture.

A survey of the economy and exports of Iceland is given by Grace Golden in an illustrated monograph *Made in Iceland* (New York, 1958). Goldsmithing, wood carving, and needlework are stressed.

A comprehensive study on the political history of Iceland, with special emphasis on its foreign and defense policies, is given

by Donald E. Neuchterlein in his monograph *Iceland, Reluctant Ally*, published in 1961 by the Cornell University Press in Ithaca. Because of its ever-changing defense policy, Iceland is described as a "reluctant ally" of the United States. It concluded a defense agreement with the United States in 1941, rejected the continuation of wartime bases on the island in 1945, asked the United States to withdraw its military forces in 1946, and signed a new defense agreement with the United States after the Hungarian revolution.

Amy Elisabeth Jensen surveys the history, everyday life, and physical aspects of Iceland and Icelanders in *Iceland, Old-New Republic* (New York, 1954).

The geographical, political, and economic features of Iceland, the Faroe Islands, and Greenland are treated by Niels T. R. Mortensen in an illustrated book entitled *Dette er Island, Færøerne og Grønland* (Odense, 1954).

Erich Berry's illustrated work, *The Land and People of Iceland* (New York, 1959), surveys "the land of ice and fire" from the viewpoint of its political development, its folksongs, and its everyday life; while Hakon Stangerup, who regards the country as a land of the future, describes Iceland in his *Sagaø og fremtidsland* (Copenhagen, 1955), paying particular attention to the famous Icelandic sagas and their heroes.

*Island; Impressionen einer heroischen Landschaft* (Berne, 1959), by Alfred Nawrath, Sigurdur Thorarinsson and Halldór Laxness, contains articles on Iceland's 1,000-year history, beautiful illustrations of particular scenery, landscapes, volcanos, and waterfalls, and views of the capital city of Reykjavik. An English edition of this publication was issued in Chicago the same year. Another picture book in English is Hans Malmberg's *Iceland* (Stockholm, 1954).

Under the auspices of the Division of Earth Sciences of the National Research

Council of the United States, Vincent H. Malmström published *A Regional Geography of Iceland* (Washington, 1958). Characteristic geological features of the land are treated in Martin Schwarzbach's *Geologenfahrten in Island* (Köln, 1956).

The United States Board on Geographic Names issued as no. 57 of its gazetteer series a volume of 231 pages entitled *Iceland* (Washington, 1961), which includes all the standard names used in that country.

*Facts About Reykjavík*, by Vilhjálmur Th. Gíslason (1959), is an excellent guidebook, containing concise information on the history of Iceland, as well as its capital city and its surroundings, its political development, education, culture, industry, and commerce.

Of the recently published bibliographies, one that deserves particular attention is the *Catalogue of the Icelandic Collection Bequeathed by Willard Fiske* (Ithaca, 1960), compiled by Halldór Hermansson and published by the Cornell University Press. It lists the publications, in Icelandic and other languages, concerning Iceland that were bequeathed to the Library of Cornell University by Mr. Fiske. It is alphabetically arranged and contains a subject index covering the period from the middle of the last century up to the present time. *The Sagas of Icelanders* (Ithaca, 1957), compiled by Johann S. Hannesson and published by the Cornell University Press, supplements the catalogue mentioned above.

### Norway\*

The Kingdom of Norway was established by King Harald Haarfrager (872–930), and it was ruled by its own kings until 1319 when it was united with Sweden under King Magnus Eriksson. In 1380 Norway was united with Denmark, and

the Danish Prince Olav was elected King of Norway. Seventeen years later, in 1397, the Union of Kalmar was established, making Norway an independent kingdom under both the Swedish and Danish Kings. After the dissolution of the Union of Kalmar in 1521, Norway remained associated with Denmark. In 1536 it was incorporated into the Danish Kingdom and ceased to be, in the words of the Danish King Christian III, "a separate Kingdom but a part of the Realm of Denmark." During this period Norway preserved its own laws, and in the course of history assumed the autonomous position reflected in the frequent use of the term "the Kingdom of Denmark and Norway."

By the Treaty of Kiel of January 14, 1814, the Danish King transferred Norway to Sweden. In the same year a constitutional assembly of Norway held at Eidsvoll declared the Treaty of Kiel null and void and adopted the Constitution of the independent Kingdom of Norway, which is still in force today. Later the legislature elected the King of Sweden as the King of Norway and ratified a state act (*Riksakt*), according to which a union between the two states was established. The union worked well until the 1880's, when a bitter constitutional conflict broke out, which finally resulted in the dissolution of the union in 1905. In that year the Norwegian Legislature elected Prince Carl of Denmark to be King of Norway under the name Haakon VII, and he ruled until his death in September 1957. During the German occupation from 1940 to 1945, the King and the Government were in exile in London.

The newest publication on the Norwegian Constitution in the collections of the Library is a concise pamphlet, *Norway and the Western Powers* (Oslo and London, 1957), by Frede Castberg, a widely known Norwegian scholar. The text of the constitution, with a historical preface

\*Unless otherwise stated, the publications mentioned in this section were issued in Oslo.

and other constitutional documents, including those issued by the King and the Norwegian Government in exile under German occupation, appeared in a 1951 publication of the Norwegian Academic Press, *The Constitution of Norway and Other Documents of National Importance*, edited by Tønnes Andenæs. Norway's union with and separation from Sweden are dealt with in two English-language monographs: Paul Knaplund's *British Views on Norwegian-Swedish Problems, 1880-1895* and Raymond E. Lindgren's *Norway-Sweden: Union, Disunion, and Scandinavian Integration* (Princeton, N.J., 1959).

An interesting study on the abolishment of the union between Norway and Sweden from a military viewpoint is *Militært kring, 1905* (Stockholm, 1958), published by the Military History Section of the Swedish General Staff.

The librarian of the legislature, Olaf Torp, is the compiler of a survey on elections to the legislature and on the composition of its Presidium and committees for each legislative period, including biographies of the legislators, under the title *Stortinget*. The last volume, covering the legislative period 1961/62-1964/65, was published in 1962.

A good survey of the Norwegian legislature, in English, is made by Per Øisang in his *Norway's Parliament; the Storting* (1962). According to Norwegian parliamentary rules and in contrast with the rules of legislatures in the great majority of other countries, the members of the legislature may not abstain from voting.

The activities of political parties are discussed in Halvdan Koht's *Bærum arbeiderparti, 1902-1952* (1952) and Ola Solberg's *Arendal arbeiderparti 1904-54* (1956). There are also several earlier publications in this field.

The records of the legislature under the title *Stortingsforhandlingar* have been re-

ceived regularly since 1814. Since 1875, the laws as well as the decrees of the King and subordinate agencies have been published in the official *Norsk Lovtidend* which has been received regularly since 1875.

Full information on the Royal dynasty, the embassies and consulates of foreign countries, the legislature, the courts, the administration and its agencies, banks, universities and scientific organizations, and various private organizations (including trade unions, etc.) may be found in the annual *Norges statskalender*.

The Library currently receives the monthly *Statistisk månedshæfte* and the annual *Statistisk årbok for Norge* containing statistical tables and data on developments in the economy and transportation, the labor market, social welfare, culture, national and local elections, and related subjects. Both publications include headings, lists of contents, and indexes in English. *Folkemengdens bevegelse*, containing vital as well as migration statistics (with English headings), has been published yearly since 1866. The Library also receives currently other statistical journals relating to different branches of public life.

Since 1945 the Norwegian Association of Bankers has published a monthly *Økonomisk revy*, which contains articles, statistical data, and charts on economic developments. Mention should be made of the special publications providing statistical analyses (with maps, tables, and charts) of the economic conditions in such Norwegian districts as *Nord Trøndelag* (1955), *Nordland* (1955), *Aust-Agder* (1956), *Hedmark* (1956), and *Nordland og Bergen* (1956).

*The Economic Position of Norway* is the title of a concise survey of Norway's economy, which was published in 1960 as Bulletin No. 11 of the C. J. Devine Institute of Finance at the New York University. *Norway's Industry*, an illustrated review of its development and present posi-



tion, was published in 1958 by the Federation of Norwegian Industries and the Ministry of Foreign Affairs.

A comprehensive study by Petter Jacob Bjerne, entitled *Planning in Norway 1947-1956* (Amsterdam 1959), gives a well-elaborated description of Norwegian economic development in general. Tore Thonstad's *Produksjonsstruktur, import og sysselsetting* (1959), with a brief English summary, belongs to the same category.

Norway's postwar economic policy and the rebuilding of its economy, devastated by World War II and the German occupation, is thoroughly treated by Alice Bourneuf in her *Norway, the Planned Revival* (Cambridge, Mass., 1958), which was issued as vol. 106 of the *Harvard Economic Studies* series.

In his *Wages and Economic Control in Norway, 1945-1957* (Cambridge, Mass., 1959), Mark W. Leiserson sets forth in detail the devices in executing the central planning of the economy and the results that have been achieved.

*Pristidende*, an official publication issued irregularly by the Royal Price-Fixing Board contains information on the development of prices and the official regulations issued to stabilize them. It is currently received by the Library.

An English-language booklet by Christopher B. V. Meyer, entitled *Norway's Usage and Prescription in the Matter of Coastal Fisheries* (1952), is an analysis of the laws, regulations, and centuries-old usages relating to fishing in Norwegian coastal waters. Fishing is an important branch of the economy, and the special Administration for Fishing publishes an illustrated journal, *Fisken og havet*, containing the regulations of the administration and information on the activities of fishermen's organizations and individual fishermen, as well as articles relating to fishing.

*Internasjonal økonomisk integrasjon og handelen i Norge*, by Olav H. Jensen and

Arnliot S. Svendsen, which deals with Norway in the world market, was issued in 1958 by the Commercial College in Bergen. The Norwegian Export Council publishes monthly the *Norges utenrikshandel* on export and import problems and also a comprehensive annual survey, *Norge på verdensmarkedet*, giving a complete picture, including articles and statistical data, of Norwegian foreign trade. The same agency issues annually the *Norwegian Export Directory* in French, Spanish, and German, in addition to Norwegian and English. Commercial relations with the United States are covered by an illustrated monthly, *Norwegian American Commerce*, published by the Norwegian American Chamber of Commerce, Inc., of New York.

*Arbeidsmarkedet*, issued by the Ministry of Labor, contains scholarly and informative articles on the Norwegian and world labor market and statistical tables on employment and unemployment, wages, development of labor relations, social insurance, and workmen's compensation in industry, agriculture, and trade.

An illustrated monograph by Herbert Dorfman, entitled *Labor Relations in Norway*, was issued in 1957 by the Norwegian Joint Committee on International Social Policy. A scholarly monograph by Edvard Bull, called *Arbeidermiljø under det industrielle gjennombrudd* (1958), deserves attention as a history of labor conditions and the labor movement in Norway.

The development of trade unions is described in the illustrated 2-volume monograph by Kåre Odlaug, entitled *Norsk arbeidsmandsforbund gjennom 60 år* (1955-56), and the activities of the central organization of trade unions are reported in *Forbundenes organisasjonsområde*, published in 1957 by the Landsorganisasjonen i Norge.

Norway has been a land of seafarers since ancient times. Another illustrated book published by the Joint Committee on



International Social Policy, mentioned above, is *Norway and Her Sailors* (1959), which surveys labor and social conditions and the legislation in force concerning seamen.

A publication of the Ministry of Social Affairs, called *Norsk sosialpolitikk 1955-1957* (1957), is also a good guide to social legislation; and Magne Langholm's *Family and Child Welfare in Norway* (1961), surveys social welfare legislation and the activities in this important field.

There are also a number of scholarly works pertaining to Norwegian foreign policy at the time of the dissolution of the union with Sweden in 1905 and during and after World War II.

*Norsk utenrikespolitikk siden 1945* (1952) assembles all the speeches and articles by Foreign Minister Halvard M. Lange on Norway's foreign policy after the liberation from German occupation, with particular attention to his country's role in NATO and its defense policy.

The Ministry of Foreign Affairs published in 1954 *Norge og Atlanterhavssamarbeidet*, containing a summary of the Government's policy relating to the signing of the NATO agreement, which was supported by all parties of the legislature except for a handful of Communists, and also a brief report on the administration and operations of that organization. The book includes five articles by high school students who won first prizes for their contributions to a competition arranged by the Ministry on the question of the extent to which the Government's policy was supported by the people.

*Westward Bound, Glimpses of a Thousand Year Old Atlantic-Pact* (195-?), issued by the Cammermeyer publishing firm in connection with Norway's decision to join NATO, contains colored illustrations with English explanations, covering the period from the reign of King Harald Haarfager (872-930) to that of King Haa-

kon VII (1905-1957), "to vitalize the thousand year old saga."

Jon Skeie's *Norges forsvars historie* (1953) is a scholarly study on the military history of Norway, including war and defense problems from the 9th century to World War II. The author also describes the country's present defense policy and its military preparedness, as well as the German attack against Norway during World War II.

The Library has received the first volume (1953) of Nils Ørvik's *Norge i brennpunktet, fra forhistorien til 9. april 1940*, which is being issued by the Military History Section of the Royal Ministry of Defense. It is a comprehensive study on Norway's policy of neutrality toward the Western Allies on one side and Germany on the other at the beginning of World War II, especially from the point of view of trading with, and making Norwegian ships available to, the belligerent countries. Government regulations and treaties with Great Britain and Germany are presented *in extenso*.

Einar Olsen Maseng's *1905 og 1940; en leksjon i maktpolitikk* (1953) depicts the policies of the great powers toward Norway in 1905 which resulted in the abolishment of the union with Sweden, and also the policy during World War II which resulted in the German occupation. The author also describes the Finnish-Russian Wars in 1940 and 1941-44 and the policies of the great powers relating to these wars, as well as the critical situation of the Scandinavian countries during World War II.

*Norge og stormaktene, 1906-1914* (1957), edited by Reidar Omang, contains reproductions of documents relating to Norway's foreign relations up to 1914.

The history of Norway is excellently covered, in English, by five separately published, well-illustrated monographs by British Commander Frank Noel Stagg. In his first book, *North Norway* (London,

1952), he gives the history of the "land of the midnight sun"; the second book, *The Heart of Norway* (London, 1953), is dedicated to a history of the central provinces; the third, *West Norway and Its Fjords* (London, 1954), describes the history of Bergen and its provinces; the fourth, *South Norway* (London, 1958), provides a history of the southern provinces; and the fifth, *East Norway and Its Frontier* (London, 1956), the history of the capital city Oslo and its uplands, beginning with the migration period A.D. 400-600, when the foundation of Norway was laid.

*Dagboker, 1900-1917*, by Johan Castberg, one of the most outstanding and constructive politicians in Norwegian history, was published in two volumes in 1953. This is a good sourcebook for students of Norwegian political history who are especially interested in the period of dissolution of the union with Sweden and its political development during the first decade of its independence.

An illustrated 4-volume work by Sverre Steen, entitled *Det frie Norge* (1951-57), covers the history of the country through the 19th century. Other scholarly studies on its history that are worthy of mention are Odd Strand's *En regjeringskrise i perspektiv* (1955), a study on parliamentary and partisan political problems during the period 1905-8, and Alf Kaartvedt's *Kampen mot parlamentarismen, 1880-1884* (1956).

The following bibliographies should be mentioned. The Norske Bokkhandlerforening publishes *Norsk bokhandlertidende*, a weekly which contains articles and an alphabetically arranged list of books, and *Norsk bokfortegnelse*, an annual which is an alphabetical list of books and periodicals and includes subject and author indexes. *Bibliografi over Norges offentlige publikasjoner* is an annual issued by the Oslo University, which lists the publications of government agencies, universities, and

scientific organizations, and also includes author and subject indexes.

## Sweden\*

Sweden, one of the oldest countries in Europe, has always been a kingdom. It has never been occupied by a foreign power, and Swedish peasants have never been forced into serfdom. During the Middle Ages the people made their wishes felt through local provincial meetings, but in 1455 an assembly (the Riksdag), consisting of four estates—the nobility, clergy, burghers, and peasants—which could speak for the entire country, was organized. In 1866 the Riksdag of four estates was replaced by a bicameral legislative body elected by the people. According to the Constitution (*Regeringsform*) of 1809, the administrative power is vested in the King, and in the field of legislation the authority is shared between the legislature and the King, except for budgetary powers which are exclusively entrusted to the legislature. This constitution is still in force, but since 1917 Sweden has gradually become a parliamentary democracy.

The Swedish Constitution and its present application is discussed in a scholarly manner by Nils Andrén in two studies, *The Government of Sweden* (1955) and *Modern Swedish Government* (1961). Swedish-language treatises deserving of mention are Gunnar Heckscher's *Svensk statsförvaltning i arbete* (2d rev. ed., 1958) and the annotated text of the constitution and constitutional laws by Robert Malmgren, *Sveriges grundlagar och tillhörande författningar* (8th rev. ed., 1961).

The historical development of the Swedish Constitution is covered in monographs such as Gunnar Heckscher's *The Swedish Constitution, 1809-1959; Tradition and*

\*Unless otherwise stated, the publications mentioned in this section were issued in Stockholm.

*Practice in Constitutional Development* (1959), and Douglas V. Verney's *Parliamentary Reform in Sweden, 1866-1921* (Oxford, 1957).

The records of both chambers of the legislature, entitled *Riksdagens protokoll*; *Första kammaren* and *Riksdagens protokoll*; *Andra kammaren*, are currently received, as well as *Statens offentliga utredningar*, reports of commissions appointed by the government for the study of questions raised by the government or legislature, in order to present a bill to the legislature or for solution by the King in Cabinet through decrees or otherwise. The reports are based on the careful study of all circumstances, statistical data, comparative studies of conditions in other countries, and similar findings.

The laws adopted by the legislature and promulgated by the King, as well as the royal decrees, are published in the official *Svensk författningssamling* which is currently received by the Library, as well as *Post-och inrikes tidningar* in which legal announcements and advertisements are published.

A comprehensive survey of political parties as a cornerstone of Swedish democracy is presented by Dankwart A. Rustow in *The Politics of Compromise* (Princeton, N.J., 1955). The activities of individual political parties is the topic of a 4-volume symposium entitled *Arbetets söner* (1944-56), containing illustrations and portraits of the leading members of the Social Democratic Party, Sweden's ruling party for approximately 40 years.

The policy of the Social Democrats, beginning with the year 1921 when Hjalmar Branting, the leader of the Party, was appointed Prime Minister by the King and continuing up to the Cabinet headed by the new leader of the Social Democrats, Tage Erlander, the present Prime Minister, is described in *Från Branting till Erlander* (3d ed., 1955), by Torsten Nothin.

The 50th anniversary of the Conservative Party was observed by the publication in 1954 of an illustrated volume by Gösta Lindskog, *Med Högern för Sveriges framtid*, which contains a number of portraits; the history and activities of the Liberal Party are dealt with in Göran von Bonsdorff's *Svenska folkpartiet* (1956) and in a symposium published by the Party, *På liberalismens grund* (1953). Also the Swedish Communist Party, whose influence in Swedish political life is insignificant, published in 1955 a monograph by Fritjof Lager, entitled *Arbetarklassen och nationen*.

An English-language survey on Sweden's political history for the period 1907-50, especially its neutrality policy during World Wars I and II and its economic development and social reforms, is presented by O. Fritiof Ander in *The Building of Modern Sweden; the Reign of Gustav V, 1907-1950* (Rock Island, Ill., 1958). The domestic and international policies of the government for the present and the years to come, from the point of view of the Liberal Party, is the topic of *Världen och vi på 60-talet* (1959), compiled by a special committee of the Swedish Liberal Party.

A scholarly survey on Swedish foreign policy from the Middle Ages to 1939 is contained in the 5-volume *Den Svenska utrikespolitikens historia* (1956-59), edited by Ivar Beskow. Each volume covers a particular period, and its several chapters are written by various authors under the supervision of an editorial committee headed by Nils Ahnlund and Torwald Höjer.

Swedish foreign policy in regard to alliances between the great powers is discussed by Herman A. Stolpe in his *Sveriges läge mellan stormaktsblocken* (1956). The country's policy of armed neutrality and its historical background is thoroughly examined in *Världskris och väpnad neutralitet* (1957), by Roland Pålsson. In his

monograph, *Sweden's Foreign Policy* (Washington, 1957), Samuel Abrahamsen describes Sweden's policy of neutrality, the hardships experienced during the Finnish-Russian wars in 1939-40 and later during World War II, the German occupation of Norway during World War II, and Sweden's postwar neutrality policy.

Among the numerous recent publications in the economic field, the following should be mentioned: *Sveriges nutida näringsliv* (3d rev. ed., 1961) by Gunnar Arpi, and Gerard de Geer's *Sveriges naturrikedomar* (3d rev. and enl. ed., 1957); the latter provides a thorough description of the natural resources of Sweden. Among the English-language books in the economic field, the following are extremely informative: *The Development and Present Scope of Industry in Sweden* (1953), edited by G. Howard Smith and published by the Federation of Swedish Industries; *The Economic Life of Sweden* (1956), by Erik Höök and others; and *Sweden, from Natural to Nuclear Resources*, an illustrated booklet by Gregory Ljungberg, published in 1959 by the Swedish Institute.

Research carried on at the Industrial Research Institute in Stockholm resulted in a scholarly study on Swedish economic developments in connection with future consumption entitled *Den privata konsumtionen i Sverige, 1931-65* (1957), by Ragnar Bentzel and others, and in another study in more popular form, *Vår konsumtion; återblick-prognos* (1958), compiled by Göran Albinsson. Swedish dependence on imports is the subject of a research study entitled *Svenskt importberoende, 1926-1956* (1959), by Erik Ambjörn, which includes maps and statistical tables, as well as a report on Swedish foreign trade. A monograph by Gunnar Westin Silverstolpe, *Rikets finanser* (1960), is a study on public finance in Sweden. The same question is discussed by Carsten Welinder in his *Offentlig hushållning* (2d ed., Ystad, 1957).

Statistical tables and scholarly articles on developments in economic, social, cultural, and related fields, including population statistics, results of elections, etc., may be found in the monthly *Statistisk tidskrift*, edited by the Central Statistical Bureau. It has English titles and headings. As a summary of statistics in various fields the Bureau's annual publication, *Statistisk årsbok för Sverige*, is a valuable item, as it contains tables drawn from government and private publications, with English titles and headings. There are also several other statistical publications covering special fields, such as the following annuals containing English titles and headings, *Befolkningsrörelsen*; *Jordbruk och boskapsskötsel*; *Industri*; *Löner*; *Postverket*; and others. The results of the population census of 1960 are published in *Folkräkningen den 1 november 1960* (1961), also issued by the Bureau.

Labor and management are highly organized in Sweden, and a strong feeling of solidarity among the leaders of these organizations is a powerful factor in the Swedish system of labor relations.

The monthly periodical *Arbetsmarknaden*, published by the Royal Labor Market Board, which is received regularly in the Library, contains informative articles on the development of the labor market and labor conditions in Sweden. A research study by Rudolf Meidner, entitled *Svensk arbetsmarknad vid full sysselsättning* (1954), is a comprehensive survey of the Swedish labor market and full employment (with an English summary); whereas, the monograph by Folke F. Schmidt, called *The Law of Labor Relations in Sweden* (Cambridge, Mass., 1962), is devoted to labor relations and labor conditions. The development of trade unions and their role in the Swedish economy are described in *Den svenska fackföreningsrörelsen* (1955), by Torvald Karlbom, and *Arbetarrörelsen i Sverige* (1958), by Knut Bäckström.



Of the numerous books and serials on Sweden's highly developed social welfare system, only a few may be mentioned here. *Sociala meddelanden*, containing articles and statistical data, which has been published monthly by the Royal Welfare Board since 1903, and *Barnavård och ungdomsskydd*, published twice a year by the Swedish Social Welfare Association since 1926, are received regularly. Åke Elmér's *Svensk socialpolitik* (6th ed., Lund, 1958) and Karl J. Höjer's *Den svenska socialpolitiken* (4th rev. ed., 1956) contain information on the operation of the country's social welfare system. The Board also issued a beautifully illustrated book, *Social-Sverige* (1956), dealing with social welfare in Sweden and giving a complete picture of its development in various fields. *Svensk socialpolitisk historia* (1952), also by Karl J. Höjer, is a historical survey of Sweden's social system, beginning with an account of aid to and medical care for the poor in the 16th century to the first step of the modern social system at the beginning of the 20th century and its development after the first and second World Wars. Two illustrated English-language books, *Sweden, the Welfare State* (New York, 1956), by Wilfrid Fleischer, and *Social Mobility and Class Structure* (Lund, 1958), by Gösta Carlsson, provide detailed descriptions of Swedish welfare policy and its practical application.

The following handbooks on Sweden should be extremely useful. *Sveriges Statskalender med bihang*, published annually by the Royal Academy of Sciences, contains full information on government agencies, the legislature, provincial and city governments, courts, universities, and schools, as well as scientific, cultural, labor, and other organizations, in addition to newspapers and their composition and staffs. Each year since 1912, *Vem är vem*, a Swedish Who's Who, has been published by Norstedt & Söner of Stockholm. Allan

Kastrup's, *Digest of Sweden*, published in 1959 by the American-Swedish News Exchange in New York, is an illustrated survey of Sweden in general, presenting in concise form information on Sweden's territory, economy, politics, culture, science, literature, labor relations, and social welfare. Mr. Kastrup is also the editor of *Sverige i Amerika via Svensk-Amerikanska nyhetsbyrån*, issued by the Exchange in 1954, which discusses Swedish-American relations. Another recently published monograph is *Sweden, the Middle Way* (New Haven, 1961), by Marquis Childs, which treats various aspects of the Swedish economic policy—cooperatives, industry, and related topics.

*Sveriges hundra konungar* (1956), by Åke Ohlmarks, is a beautiful history book, containing illustrations and portraits (partly in color), on Swedish kings and dynasties from the reign of King Visbur in the second century to the present ruler, King Gustavus VI Adolphus.

In his *Svenska Kungar* (1953), Knut H. Hagberg covers the period 1523 to 1950—from King Gustavus Vasa, founder of the Vasa dynasty and the modern Swedish national monarchy, under whom a permanent administrative organization and a sound economic basis for the kingdom were built and the Lutheran State Church was established, to the end of the reign of the late King Gustavus V. Arvo Viljanti presents a detailed study in his 2-volume richly illustrated monograph titled *Gustav Vasas ryska krig, 1554–1557* (1957). This military history describes conditions under Gustavus Vasa and the Russo-Swedish War of 1554–57. Alf Åberg's *Karl XI* (1958) covers the period 1660–67, during the reign of Charles XI, when Sweden was at her highest point territorially, being composed of Sweden itself, Finland, Estonia, Latvia, part of Ingria, Western Pomerania, Wismar, Bremen, and Verden. There is also a 2-volume monograph by Michael Rob-



erts, entitled *Gustavus Adolphus; a History of Sweden, 1611-1632* (London and New York, 1953-56), on Sweden under the greatest king in Swedish history, Gustavus II Adolphus, who was the most dominant figure in Europe at that time. The book is beautifully illustrated with portraits and maps.

The period of King Charles XII, the striking military hero during whose reign Sweden collapsed as a great power, is perhaps the most controversial in Swedish history. Many books have been written about this "warrior king." During recent years several monographs have been published, among them is *The Life of Charles XII* (1960), by Frans Bengtsson, and Walter Ahlström's *Arvid Horn och Karl XII, 1710-1713* (1959), which describes the political situation in Sweden after its army surrendered to the Russian Emperor Peter I at Poltava in 1709 and the activities of Prime Minister Horn. Edzard H. Schaper's *Der Held; Weg und Wahn Karls XII* (Frankfurt am Main, 1958), presents in German a history of the reign of Charles XII.

Among the bibliographies covering recent publications should be mentioned the annual *Svensk bokförteckning*, edited by the Bibliographical Institute at the Royal Library of Stockholm, which lists the literature published in Sweden, the works of Swedish authors in foreign countries, and works published in foreign countries in Swedish. The entries are alphabetically arranged and a subject index is included. An annual entitled *Svensk historisk bibliografi* has been published by the Swedish Historical Association since 1880. This subject bibliography is provided with an author index. The library of the legislature publishes yearly an *Årsbibliografi över Sveriges offentliga publikationer*, which is alphabetically arranged according to government agencies, universities, and scientific institutions, and is provided with an author and a subject index.

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## SOME RECENT PUBLICATIONS OF THE LIBRARY OF CONGRESS<sup>1</sup>

*Aerospace Medicine and Biology: An Annotated Bibliography* (formerly *Aviation Medicine*.) Volume VI: 1957 Literature. By Arnold J. Jacobius, Roman Kenk, Leroy D. Davis, Elizabeth G. Koines, Kristallo Pappajohn, Ilga M. Terauds, and Paul E. Spiegler of the Science and Technology Division, Library of Congress. 1963. 358 p. Copies may be purchased at \$5 each from the Office of Technical Services, U.S. Department of Commerce, Washington, D.C., 20230.

This bibliography, supported by the U.S. National Aeronautics and Space Administration, the U.S. Air Force, and the U.S. Federal Aviation Agency, contains 1,566 abstracts arranged in subject categories and an expanded subject index. Special consideration has been given to new areas of interest that have emerged while work was in progress.

*Agricultural Development Schemes in Sub-Saharan Africa: A Bibliography.* Compiled by Ruth S. Freitag of the General Reference and Bibliography Division under the direction of Conrad C. Reining, Head of the African Section of that division, and Walter W. Deshler of the University of Maryland. 1963. 189 p. Price \$1.25.

This annotated bibliography describes 1,783 articles, books, and government publications and was compiled to provide a comprehensive view of efforts to develop and improve African agriculture in the lands below the Sahara—from Mauritania to the Sudan and south to the Cape of Good Hope. It was published with the cooperation and assistance of the National Academy of Sciences and the Agency for International Development.

The arrangement of material is geographical by region and by country. Locations in the Library of Congress or in the National Agricultural Library are given for nearly all items in the bibliography, and there is a detailed author-subject index. An introduction by Miss Freitag presents

a brief general picture of the variety of approaches to agricultural development taken in different African countries.

*Edwin Arlington Robinson.* A reappraisal by Louis Untermeyer, with a bibliography and a list of materials in the Edwin Arlington Robinson exhibit on display at the Library of Congress, April 15 to July 15, 1963. 1963. 39 p. Price 25 cents.

In the lecture contained in this brochure—prepared for the formal opening of the Library's exhibition—Mr. Untermeyer (LC's Consultant in Poetry, 1961-63) tells the story of the life of Robinson, whose name was often linked with that of Robert Frost in the 1920's but whose poetry has been neglected since Robinson died in 1935. "It is time," Mr. Untermeyer believes, "for a reappraisal and, perhaps, rediscovery."

*International Scientific Organizations: A Guide to Their Library, Documentation, and Information Services.* 1962. 794 p. Prepared by the International Organizations Section of the Library of Congress under the direction of Kathrine O. Murra and supported by a grant from the National Science Foundation. Price \$3.25. The entry for each of the 449 organizations also lists current publications issued by and about it and sketches briefly its purpose, structure, administration, and membership. More than 3,100 bibliographical references are given, most of them with annotations. A general index to the services and administrative structure of the organizations is included, and a key to the acronyms used is another useful feature.

*A List of Geographical Atlases in the Library of Congress.* Volume 6, Titles 7624-10254. With Bibliographical Notes (A Continuation of Four Volumes by Philip Lee Phillips). Compiled by Clara Egli LeGear. 1963. 681 p. Price \$5.25.

This is the second volume compiled by Mrs. Clara Egli LeGear to update the published record of the Library's holdings of geographical atlases; it describes 2,647 atlases of Europe, Asia, Africa, Oceania, the polar regions, and the oceans—all received in the Library of Congress between 1920 and 1960. Some 800 oriental atlases, mostly Chinese, Japanese, and Korean are included in this bibliography; these titles are

<sup>1</sup> The priced processed publications are for sale by the Card Division, Library of Congress, Washington, D.C., 20540. All other priced publications are for sale by the Superintendent of Documents, Government Printing Office, Washington, D.C., 20402.

given in the romanized form, followed by translations in English.

The fifth volume (1958) described world atlases from 1920 to 1955; a seventh volume, now being prepared, will cover atlases of the Western Hemisphere; and a final volume will comprise an integrated author list and index for the complete work.

*Official Publications of British East Africa.* Part III; *Kenya and Zanzibar*. 1962. 162 p.; Part IV; *Uganda*. 1963. 100 p. Processed. Price \$1.25 a copy for Part III, and \$1 a copy for Part IV. These two guides, compiled by Audrey A. Walker of the African Section, also include documents issued by Great Britain, dealing specifically with the three countries, and publications of the East Africa High Commission (now the East African Common Services Organization), relating to Kenya and Uganda. Both guides follow a general alphabetical arrangement and include an index to authors and subjects.

*Recent American Fiction.* By Saul Bellow. A Lecture Presented [on January 21, 1963] under the Auspices of the Gertrude Clarke Whittall Poetry and Literature Fund in the Library of Congress. 1963. 12 p. Price 15 cents.

Mr. Bellow's lecture provides commentary on the "view taken by recent American novelists and short-story writers of the individual and his society." He concentrates on various manifestations of the loss of "selfhood" and its gradual sacrifice to the forces of today's mass culture. Although he refers to past and present trends among European writers, his focus is on contemporary American novelists such as James Jones, J. F. Powers, John Updike, Philip Roth, John O'Hara, Vladimir Nabokov, and others.

*Soviet Russian Scientific and Technical Terms: A Selective List.* 1963. 668 p. Price \$3.50. This publication is the culmination of a number of processed working papers

prepared in previous years as a byproduct of research activities in the Aerospace Information Division. The 26,000 terms included are generally those not found in standard dictionaries or those which have a special meaning when used in a particular field. Having been obtained as a byproduct, rather than through a systematic and exhaustive collection effort, the list is subject to comments and suggestions for improvement, which will be welcome.

*Thomas Mann's Addresses Delivered at the Library of Congress, 1942-1949.* 1963. 132 p. Price 50 cents.

An interesting facet of Thomas Mann's career was his work at the Library of Congress and the addresses he delivered (in English) here. Appointed Consultant in Germanic Literature on January 16, 1942, Dr. Mann—who had come to the United States in 1938—served the Library of Congress in that capacity for 3 years. From 1945 until his death on August 12, 1955, he continued his association with the Library as a Fellow in Germanic Literature. During these postwar years, he traveled widely, giving lectures, and in the 1950's he returned to Europe and settled in Switzerland, where he died.

Over the years Dr. Mann delivered five addresses at the Library. These were originally published separately from 1942 to 1951, and they soon went out of print. Because of continuing, extensive public demand, it was decided to republish them in a single volume. Thus, not only are they again available, but they may be read in a more convenient form and so constitute more conclusively a part of his literary work. The five addresses are entitled: "The Theme of the Joseph Novels," "The War and the Future," "Germany and the Germans," "Nietzsche's Philosophy in the Light of Contemporary Events," and "Goethe and Democracy."